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NOTE ON TRANSLITERATION.

The following brief indications may be found helpful in the pronunciation of Chinese, Japanese, Sanskrit and Tibetan words expressed in Roman letters with or without the addition of diacritical marks.

In CHINESE, according to Wade's inadequate but widely used system of transliteration, "a" is usually long as in father; "e" short as in let; "ê" much like the vowel sound in cur, or like ö in the German Löwe, or like eu in the French jeune, except before "n", when it is like u in sun; "i" is long as in machine, except before "n", when it is short as in pin; "o" not quite so broad as the a in ball; "u" like the vowel sound in too, except before "n", when it resembles the vowel sound in look; "ü" as in the German grün or like u in the French lune; * "ü" like a in quota; "ai" as in aisle; "ao" like ow in cow; in other vowel combinations each letter retains its original force. "Ch" is like j in jet; "k" like c in clean; "p" like b; "t" like d; but when these consonants are followed by an aspirate, thus, "ch'", "k'", "p'", "t'", they are pronounced approximately as in English, - church, kiss, pool, tale; "j" is soft like the s in vision; "hs" sounds much like j in the Spanish jicara, or like ch in the German ich, or like y in you forcibly aspirated as though written hy---ou.

In JAPANESE, the vowels are sounded as follows: "a" as in father; "e" as in let; "i" as in pin; "o" like a in ball; "u" as in full. Each member of a diphthong or other vowel combination retains its original force, and the important distinction

* See footnote on page iii.

between a short and a long vowel ("o" and "ō", "u" and "ū") results from duration of utterance rather than from any change in sound. The consonants are pronounced approximately as in English. "G" is hard as in give, and double consonants should be pronounced really double, as in shot-tower or cock-crow. There is practically no tonic accent, though a similar effect is produced by the prolongation of the long vowels and by the enunciation of double consonants.

In SANSKRIT, the vowels are pronounced as follows:

- a, as in quota.
- ā, as in father.
- ai, as in aisle.
- au, like ow in cow.
- e, as in prey.
- i, as in sit.
- ī, as in ravine.
- o, as in note.
- u, as in full.
- ū, like oo in pool.

The consonants are, in general, pronounced as in English; but "c" is like ch in Richmond; "ñ", like ng in singing; "ṇ", like ny in lanyard; "ś" and "ṣ" like sh in English, though the first is really a palatal. A more forcible utterance of "b, c, d, g, j, k, p, t" is indicated by a following "h", as "bh, dh, gh", etc. Thus, "ph" and "th" are never pronounced as in English, though "ch" is.

In TIBETAN the vowels are pronounced as follows:

- a, as in quota.
- ā, as in father.
- â, as in ball.

between a short and a long vowel ("a" and "ā", "u" and "ū") results from duration of utterance rather than from any change in sound. The consonants are pronounced approximately as in English. "a" is hard as in give, and double consonants should be pronounced really double, as in short-crow or cock-crow. There is practically no tonic accent, though a similar effect is produced by the prolongation of the long vowels and by the enunciation of double consonants.

IN SANSKRIT, the vowels are pronounced as follows:

- a, as in father.
- ā, as in father.
- i, as in machine.
- ī, like ee in see.
- u, as in two.
- ū, as in two.
- e, as in even.
- ī, as in even.
- ī, as in even.
- o, as in note.
- u, as in pull.
- ū, like oo in pool.

The consonants are, in general, pronounced as in English; but "a" is like ah in English; "ā" like ah in English; "i" like ee in English; "ī" like ee in English; "u" like oo in English; "ū" like oo in English. A more forcible utterance of "a" or "ā" is indicated by "ā" or "ā" in the following: "ā" or "ā" is never pronounced as in English, though "ā" is.

IN TIBETAN the vowels are pronounced as follows:

- a, as in great.
- ā, as in father.
- i, as in pull.

ä, as in cat.
 ā, like the preceding, but prolonged.
 ai, as in aisle.
 au, almost like ow in cow.
 e, as in prey.
 ē, like the preceding, but prolonged.
 ě, as in let.
 i, as in sit.
 ī, as in ravine.
 o, as in rock.
 ō, as in note.
 ö, like the vowel sound in turn, or
 as in the German schön, or like
eu in the French jeune.
 ou, almost like ow in cow.
 u, as in full.
 ū, like oo in pool.
 ũ, as in the German grün, or like u
 in the French lune. *

The consonants are, in general, pronounced
 as in English; but "c" is like ch in Rich-
mond; "ñ", like ng in singing; "ñ", like
ny in lanyard; "s" as in sure; "z" as in
azure. The aspirate, ', indicates that
 the letter it follows is to be pronounced
 more forcibly than in English; the apos-
 trophe, ', indicates the presence of a let-
 ter which, though still written, is no longer
 given its true sound in speaking.

* It is not intended to suggest that German
ü and French u are by any means identical in
 sound; but either is more nearly like Chinese
 and Tibetan ü than is any sound in English.

- 4. as in east.
- 5. like the preceding, but prolonged.
- 6. as in aisle.
- 7. almost like ou in cow.
- 8. as in Troy.
- 9. like the preceding, but prolonged.
- 10. as in ice.
- 11. as in air.
- 12. as in ravine.
- 13. as in rock.
- 14. as in nose.
- 15. like the vowel sound in turn, or as in the German *schön*, or like *ou* in the French *jeune*.
- 16. almost like ou in cow.
- 17. as in full.
- 18. like oo in pool.
- 19. as in the German *trun*, or like *u* in the French *lune*.

The consonants are, in general, pronounced as in English; but "o" is like *ou* in *schön*; "n" is like *n* in *aigne*; "r" is like *r* in *larynx*; "s" is like *s* in *serre*. The aspirate, "h", indicates that the letter it follows is to be pronounced more forcibly than in English; the aspirate, "t", indicates the presence of a *trappe*, which, though still written, is no longer given its voice sound in speaking.

It is not intended to suggest that German and French are by any means identical in sound; but either is more nearly like Chinese and Tibetan than is any sound in English.

CASE 62. JAPANESE NETSUKÉ.

A netsuké is essentially a kind of button or toggle, usually carved out of wood or ivory, by means of which an inrō, a tobacco pouch and pipe or other article such as the average Japanese of former times generally carried on his person, might be conveniently suspended from the belt.

The term 根付(附) netsuké may be understood to mean "end attachment", and describes, somewhat vaguely, the function of the small carvings to which it is most commonly applied. The term 印籠 inrō means "seal basket", and originally designated a receptacle for the personal seals which literary men and artists carried with them for use in signing their productions. Later, however, the inrō was made smaller and consisted of several narrow, horizontally disposed compartments neatly fitted together and each provided with a hole so situated in either end as to form part of a continuous perforation running through either edge of the assembled inrō. Such inrō

CASE 92. JAPANESE NETS.

A net is essentially a kind of basket or cage, usually carved out of wood or ivory, by means of which an animal, a tobacco pouch and kind or other article such as the average Japanese of former times generally carried on his person, might be conveniently suspended from the belt.

The term net (net) referred may be understood to mean "and attachment", and described, more but vaguely, the function of the small carvings to which it is most commonly applied. The term net (net) means "small basket", and originally designated a vessel for the personal use of which literary men and artists carried with them for use in signing their productions. Later, however, the net was made smaller and consisted of several narrow, horizontally disposed compartments neatly fitted together and each provided with a hole so situated in either end as to form part of a continuous restriction running through either edge of the assembled net. Such net

were usually made of wood decorated with carving or lacquer-work, and in them various medicines were kept.

In practice, the ends of a cord were passed upward through the perforations in an inrō and drawn out several inches beyond the top, leaving below the bottom enough slack to be tied in an ornamental knot. Both ends were then passed through a large bead known as an 緒締 ojimé or "cord binder" which might be slid up or down so as to loosen or tighten the loop in which the inrō hung, thus allowing the compartments to be separated or holding them firmly together, according to circumstances. Finally, the cord was passed through the hole in a netsuké and the ends were joined in a hard knot. When, therefore, the netsuké was pushed upward between the body and the belt and beyond the upper edge of the latter, it served to hold the inrō securely suspended. Examples of the complete device may be seen on the lowest shelf and the floor of this Case. (See also Shelf 4: A group of Japanese.....etc., and the other floor-case in this Gallery).

were usually made of wood decorated with carving or lacquer-work, and in their various modifications were kept.

In practice, the ends of a cord were passed upwards through the perforations in an ring and drawn out several inches beyond the top, leaving below the bottom enough slack to be tied in an ornamental knot. The ends were then passed through a large hole in a board or floor or ceiling or second floor, which might be slid up or down so as to form or tighten the loop in which the ring hung, thus allowing the arrangement to be separated or joined when finally together, according to circumstances. Finally, the cord was passed through the hole in a ceiling and the ends were joined in a hard knot. Then, therefore, the netting was hung down from between the body and the floor and beyond the upper edge of the latter, it served to hold the ring securely suspended. Instead of the cord device may be seen on the lowest shelf and the floor of this case. (The also shelf is a group of boards etc. and the other floor case in this gallery.)

In addition to the netsuké, ojimé, and inrō exhibited in this case, there are several examples of a class of bric-a-brac known in Japanese as 置物 okimono, a general term applicable to any otherwise nondescript object (mono) of almost any size, shape or material which is placed (oki) in a room as an ornament pure and simple. In the following descriptions all objects not specified as okimono, inrō, or ojimé may be assumed to be netsuké.

Although many of the personages named and entitled in the following pages are of Indian or Chinese origin and therefore properly bear Sanskrit or Chinese names, all names and titles are given in the first instance in Japanese, both for the sake of consistency and because they are, as a rule, known ^{only} in Japanese ~~only~~ to the makers of these carvings.

In addition to the netamaki, otome, and inu

exhibited in this case, there are several examples of a class of hita-a-hira known in Japanese as otome, a general term applicable to any otherwise nondescript object (none) of almost any size, shape or material which is placed (oku) in a room as an ornament and staple. In the following descriptions all objects not specified as otome, inu, or otome may be assumed to be netamaki.

Although many of the personages named and entitled in the following pages are of Indian or Chinese origin and therefore probably bear Sanskrit or Chinese names, all names and titles are given in the first instance in Japanese, both for the sake of consistency and because they are, as a rule, known in Japanese only to the makers of these carvings.

The shelves are numbered and their contents arranged in order from above downward and from left to right.

SHELF 1.

A group of Rakan, or Buddhist Saints.

Ivory okimono. By 玉真齋 Gyokushinsai, 19th century.

The Sanskrit word Arhat, originally meaning "worthy of worship", is expressed in Chinese by the term 羅漢 Lo-han, --- pronounced Rakan

in Japanese, --- and is applied to certain immediate disciples and later followers of Sākyamuni, the historical Buddha (died circa 483 B. C.). These holy men, having passed through the different degrees of enlightenment and enlarged their spiritual inclusiveness at the expense of their individual exclusiveness by the conquest within themselves of all material desires and worldly attachments, are supposed to be ever after exempt from rebirth into this life until they appear on earth for the last time as completely enlightened teachers (Buddhas), before attaining nirvāṇa, or final release from individual existence. They are grouped and numbered in companies of 1200, of 500, of 18 and of 16. /a

The Chinese are numbered and their contents

arranged in order from above downward and from

left to right.

Table I.

A group of names, or Buddhist names.

Every Chinese, by the way, is a Buddhist.

Table II.

The Chinese word *Arhat*, originally mean-
ing "worthy of worship", is expressed in Chinese

by the term *Lo-han*, pronounced *Lo-han*

in Chinese, and is applied to certain im-
mortal beings and their followers of
Buddhism. The historical Buddha (died circa
527 B.C.) these holy men, having passed
through the different degrees of enlightenment
and attained their spiritual perfection as
the highest of their individual attainments
by the conquest within themselves of all material
passions and worldly attachments, are now
said to be ever after exempt from rebirth into
this life until they appear on earth for the
last time as completely enlightened teachers
of the world, before returning to Nirvana, or final
release from individual existence. They are
numbered in groups of four, of
eight, of sixteen, and of thirty-two.

SHELF 1 (Continued).

Hotei, with two Chinese children climbing over his back.

Ivory. By 岡言 Okakoto, middle 19th century.

契此 Ch'i-tz'u was a Chinese mendicant priest of the tenth century, famous for his habit of going about provided with a large sack, in which he carried his few belongings together with whatever food he could beg, and from which he derived his nickname of 布袋 Pu-tai, literally "cloth bag", pronounced Hotei in Japanese. By some he was believed to be a reincarnation of Maitreya, the coming Buddha; others have identified him with one of the 18 Arhat (see Shelf 1: A group of Rakan), --- probably the seventeenth; but in Japan he is numbered among the "Seven Gods of Good Fortune" (see Shelf 19) and is well known for his corpulence, his joviality, his love of children, and especially for his great bag which is sometimes his bed, sometimes a receptacle for the 寶物 takara-mono or "precious things", sometimes a trap wherein children seeking its contents are imprisoned until they beg their way out. /u

--- 0 ---

A Japanese woman in a costume of the seventeenth century. Her sleeves are cut short after the fashion of the time, and her dress bears a

SHEN 1 (Continued).

Hotel, with two Chinese children along-

the over his back.

Twenty. By the Chinese, middle 1930s

continued.

Mr. Chen's was a Chinese mandarin

friend of the French embassy, famous for his habit of eating about 1000 with a large staff in which he carried his few belongings together with whatever food he could beg, and from which

he derived his nickname of "Mr. 1000".

usually "little boy", pronounced hotel in Japanese. It seems he was believed to be a reincarnation of Buddha, the common Buddhist; others have named him with one of the 10 Buddhas (see Staff 1: a group of Buddhas). -- probably the seventeenth. In Japan he is numbered among the "Seven Lords of Good Fortune" (see Staff 1) and in all known for his corpulence, his joviality, his love of children, and especially for his great hat which he carried on his head, sometimes a topknot.

for the "Seven Lords of Good Fortune".

considered a group wherein children seeking the contents are disappointed until they find their way out.

A Japanese woman in a costume of the seventh century. Her sleeves are cut short after the fashion of the time, and her dress bears a

SHELF 1 (Continued).

characteristic pattern showing the bamboo, plum and pine, symbols of good fortune. She holds her arm bent within her sleeve according to a habit of the period, and her fingers can be seen grasping the end of the sleeve.

Ivory. Middle 19th century.

--- o ---

Fūjin, the Wind God, carrying Raijin, the Thunder God.

Ivory. By 樂永齋久能 Rakueisai Hisanori, early 19th century.

The Chinese Wind God, 風伯 Fēng-po, called 風神 Fūjin in Japanese, is represented with claw-like hands and feet; on the hands three fingers and a thumb, and on the feet three toes. He holds the bag of the winds with both hands, allowing the tempest to escape from the ends.

The Chinese Thunder God, 雷公 Lei-kung, called 雷神 Raijin in Japanese, is usually represented as red in color with the face of a demon, two claws on each foot, and carrying a drum or a wheel of drums. He is often shown in some humorous situation, perhaps with a broken drum or rubbing his bruises after a fall from

Characteristic of the Chinese is the bamboo, which
is the symbol of good fortune. The deity has
and holds within her sleeve according to a habit
of the deity, and her fingers can be seen through
in the end of the sleeve.
Early Middle Ages.

Early Middle Ages, carrying basket, the

Chinese

Early Middle Ages

The Chinese with God

Early Middle Ages, is represented

The figure of the deity is seated on the right
of the figure and a figure, and on the left three
figures are seated on the right with both
arms, allowing the deity to escape from the

The Chinese figure of God

Early Middle Ages, is usually

represented as a figure in color with the face of a
figure, two arms on each foot, and carrying a
figure of a figure of a figure. He is often shown in
a figure of a figure, figure with a figure
of a figure of a figure after a figure

the clouds.

--- o ---

A Japanese hunter kneeling on his hat with a fox on his back. With characteristic cunning the fox has foiled the attempt of the hunter to catch him with the hat.

Ivory. 18th - 19th century.

--- o ---

A hawk perched on a hollow tree in which a small bird has taken refuge. The bird is carved so that it cannot fall out of the hole but can drop back out of sight when the netsuké is okimono moved.

Ivory okimono. Middle 19th century.

--- o ---

A Japanese boatman ferrying a man and his horse, a child, and a travelling mountebank. The child plays with the mountebank's monkey

SHELF 1 (Continued).

lying across the saddle.

Ivory okimono. By 小埜正民 Ono Seimin, 19th century.

--- o ---

A Japanese woman and two children traveling on a led horse.

Ivory. By 京民 Kyōmin, 19th century.

--- o ---

Raijin, the Thunder God (see above), making thunder by grinding with a pestle in an earthenware mortar which is ribbed on the inside.

Ivory. By 岡庄 Okatori (?), early 19th century.

--- o ---

A clam-shell half open, disclosing the scene of Komachi's vindication.

Ivory. By 秀翁齋秀正 Shūōsai Hidemasa, 19th century.

小野小町 Ono-no-Komachi, a Japanese

SHIRAZI (Continued).

lying across the saddle.

Ivory Okimono. By  One Seimin, 19th

century.

--- 0 ---

A Japanese woman and two children travel-

ling on a red horse.

Ivory. By  19th century.

--- 0 ---

Butter, the Thunder God (see above), making

thunder by grinding with a pebble in an earthen-

ware mortar which is ribbed on the inside.

Ivory. By  Okazaki (?), early 19th

century.

--- 0 ---

A glass-shell half open, disclosing the

seeds of Kameishi's vindication.

Ivory. By  Shunzai Kikamasa.

19th century.

 One no-Kameishi, a Japanese

SHELF 1 (Continued).

poet of the ninth century, was noted for her beauty, her disappointment in love and her sad end in mendicancy. The episode represented here occurred during a competition of poets at the Imperial Palace. Komachi was accused by

大友黒主 Otomo-no-Kuronushi, the father of her rival, 敷嶋 Shikishima, of having taken from a book called the 萬葉集 Mannyō-Shū a

poem which she recited as her own, and in support of his allegation he produced a copy of the book with the poem in it. In order thus to encompass Komachi's downfall, Kuronushi had hired a man to hide in Komachi's apartment. The man had overheard Komachi reciting the poem to herself and had written it down in the old book. But Komachi, when confronted with the trumped-up evidence, called for some water, and washing the book, obliterated the fresh ink, leaving the rest of the text uninjured. The story, in

various forms, serves as the theme of a 能 Nō-drama (See Gallery Book on "Japanese Theatrical Costumes worn in the Nō-drama") called

草紙洗 Sōshi-arai, and of other plays. The poem reads:

水也乃る乎
まづなぐに
何を種とて
波の心
をむきける
心む

CHAPTER I (Continued).

most of the ninth century, was noted for her beauty, her disappointment in love and her sad end in martyrdom. The episode represented a competition of poets at the Imperial Palace. Komachi was secured by

Otomo-no-Kimomaro, the father of her rival, Prince Shinkun, of having taken from a book called the Manyō-shū a

poem which she recited as her own, and in support of this assertion he produced a copy of the book with the poem in it. In order thus to embarrass Komachi, Otomomaro had hired a man to hide in Komachi's apartment. The man had overheard Komachi reciting the poem to herself and had written it down in the old book. But Komachi, when confronted with the trumped-up evidence, called for some water, and washing the book, obliterated the fraud ink, leaving the poet of the last unharmed. The story, in

various forms, serves as the theme of a He-drama (the gallery book on "Japanese Drama") called

Ōshichi-ayari, and of other plays. The poem reads:

SHELF 1 (Concluded).

"Though never sown,
There grows the water-weed
Tossed by the restless waves, --
Sprung from what seed, I wonder!"

Komachi is numbered among the 六歌仙 Rok-Kasen, or Six Immortal Poets (see Museum of Fine Arts Bulletin, vol. XIX, No. 111, especially p. 4, p. 8, figure 12 and p. 15, paragraph 12.

--- o ---

SHELF 2.

A demon hiding under a large hat.

Ivory. Early 19th century.

Demons, generically known in Japanese as  oni, are square-headed, two horned, evil-looking imps provided with sharp teeth and claws. Although of Chinese origin, they are commonly met with in Japanese legend and art. This one is shown concealing himself from some pursuer. (See below, Shōki; also Shelf 3: Two demons on Shōki's bamboo hat.

--- o ---

SHARP 1 (Continued).

though never seen;
There were the water-weed
loosed by the restless waves, --
Spouting from what need, I wonder!

Sharp 1 is numbered among the
known, or Six Immortal Poets (see Museum of Fine
Arts Bulletin, vol. XIX, No. III, especially
p. 6, figure 12 and p. 12, paragraph 12.

--- 0 ---

SHARP 2.

A person riding under a large hat.

Ivory. Early 19th century.

Known, especially known in Japanese as

and, are square-headed, two horned, evil-

sharp horns provided with sharp teeth and
claws. Although of Chinese origin, they are
commonly met with in Japanese legend and art.
This one is shown concerning himself from some
distance. (See below, Sharp 1, also Sharp 2. Two
figures on Sharp 1, a bamboo hat.

--- 0 ---

SHELF 2 (Continued).

A seated demon (see above) with a sack on his back.

Ivory. By 凌民 Ryōmin, 19th century.

--- o ---

Shōki, the Demon-Queller, looking down a well after a demon who has climbed down the rope to hide. The figure of the demon serves as an ojimé.

Ivory. By 柳翁 Ryūō, 18th - 19th century.

Shōki is the Japanese pronunciation of the Chinese 鐘馗 Chung-k'uei, the name of a legendary being who is credited with powers of exorcism over evil demons. He is said to have been a Chinese student who committed suicide because of his failure to pass the Imperial Examinations. The Emperor, however, on hearing of his death, commanded that he should be buried with high honors, and Chung-k'uei's spirit vowed, out of gratitude, to employ itself ever after in expelling demons from China --- a service in which it is reported to have made itself particularly

useful to the Emperor 玄宗 Hsüan-Tsung
(reigned A. D. 713-755) of the 唐 T'ang Dy-

nasty. In China, where pictures of this Demon-Queller are hung up in doorways on New Year's Day to frighten away malevolent spirits, he is represented as an old man accompanied by a bat,

SHEN 2 (Continued).

A seated figure (see above) with a sack on

his back.

Ivory. By the Hyōmei, 13th century.

--- 0 ---

Shōki, the Demon-Queller, looking down a
well after a demon who has climbed down the rope
to him. The figure of the demon serves as an

index.

Ivory. By the Hyōmei, 13th - 14th century.

Shōki is the Japanese pronunciation of the

Chinese name of Chung-k'uei, the name of a

legendary being who is credited with power of
extermination over evil demons. He is said to have
been a Chinese official who committed suicide be-
cause of his failure to gain the Imperial Exam-
inations. The emperor, however, on hearing of
his death, commanded that he should be buried
with high honors, and Chung-k'uei's spirit vowed
out of gratitude to smite itself ever after in
evil demons from China -- a service in which
it is reported to have made itself particularly

useful to the Emperor
Hsiao-Tsung

Chinese A. C. 713-755) of the T'ang Dy-

asty. In China, where pictures of this Demon-
Queller are hung up in doorways on New Year's
day to frighten away malignant spirits, he is
represented as an old man accompanied by a dog.

SHELF 2 (Continued).

one of the symbols of happiness; but in Japan he is commonly depicted as a fierce-looking warrior carrying a naked sword with which he attacks his enemies the demons, who, in turn, play all kinds of amusing tricks in their efforts to elude him. It is possible that this imaginary foe of evil may have had a historic origin in the person

of 竟暄 Yao-Hsüan, a Chinese warrior of the fifth century, who was called 鐘葵 Chung-k'uei and was, moreover, known as 辟邪 Pi-hsieh, "warding off malign spirits".

--- o ---

Daruma, the Buddhist patriarch, yawning.

Ivory. By 光王 Kōgyoku, 18th - 19th century.

The twenty-eighth Indian Buddhist patriarch, Bodhidharma, commonly known to the Chinese as

達磨 Ta-mo, and to the Japanese as Daruma, was the son of a king of Southern India. In A. D. 520 he brought the pātra or alms-bowl of Sākyamuni, the historic Buddha, into China, and there became the first Chinese Buddhist patriarch, founder

of the 禪 Ch'an (Japanese, Zen) or "Medita-

a / tion" sect of Buddhism, so called by the Chinese after the Sanskrit word dhyāna, meaning meditation. He is supposed to have died in 529, after passing nine years seated in unbroken meditation, successfully repelling, like Saint Anthony, the at-

SHELF 2 (Continued).

tacks of all the demons of temptation. The minds of the Japanese readily perceived the humorous side of Daruma's long continuance in the seated posture, and he is often caricatured in attitudes betraying tedium, or as having lost the use of his legs through inanition. (See also Shelf 10).

--- o ---

Hotei (See Shelf 1) with a billet of wood over his shoulder; at one end his bag of treasures; at the other a sling containing a Chinese child.

Ivory. By 友親 Tomochika, 1805-1880.

--- o ---

The Rakan, Hantaka Sonja, with his alms-bowl from which a dragon issues.

Ivory. By 小埜勝民 Ono Shōmin, 19th century.

The Sanskrit Panthaka, pronounced 半訖迦 Pan-t'o-chia in Chinese and Hantaka in Japanese, is the name of the tenth Arhat of the groups of 18 and 16 (see Shelf 1: A group of Rakan). He is usually represented in Japanese Art as a rather fierce-looking man seated on a rock and accompanied by a dragon which fixes its eyes on the alms-bowl carried by the Saint. The title Sonja is the Jap-

... of all the names of registered. The mind
... the ... gently perceived the humorous
... of ... a long ... in the seated
... and is often ... in attitudes
... sitting on a ... the use of
... (See also SHUW 10).

... (see SHUW 1) with a ... of wood
... at ... and his ... of ...
... a ... containing a Chinese

Inventory No. 1005-1000. Tomochika, 1005-1000.

The ... with his ...
... a dragon ...
Inventory No. 1005-1000. Tomochika, 1005-1000.

The ...
... in Chinese and Japanese in Japanese
... the ... of the ... of
... (see SHUW 1). He is
... in Japanese art as a ...
... on a rock and accompanied
... the ... of the ...
... the ... of the ...

SHELF 2 (Continued).

anese equivalent of the Chinese 尊者 Tsun-chê and corresponds to the Sanskrit ārya, meaning "holy" or "reverend".

The dragon, --- called 龍 lung in Chinese, ryū or ryō in Japanese --- is one of the (四) 霊

ū / ssu-ling, or four fabulous animals of China. Unlike the dragon of European legend, the Chinese dragon, of which there are several kinds, is generally beneficent, symbolizing Imperial power, happiness and many of the forces of nature. In Chinese and Japanese Buddhism it usually represents an energy auxiliary to natural law, and is commonly associated with the Sacred Jewel, symbol of divine abundance (see Shelf 3: A fox with the Sacred Jewel), as well as with a number of deities and saints.

--- o ---

A similar representation of the preceding subject.

Ivory. By 小埜勝民 Ono Shōmin, 19th century.

--- o ---

A Buddhist monk yawning.

Ivory. By 大原光廣 Ōhara Mitsuhiro, 18th - 19th century.

SHELF 2 (Concluded).

Two Japanese wrestlers and the referee.

Ivory. By 玄了齋 Genryōsai, 18th - 19th century.

--- o ---

A Buddhist monk frowning.

Ivory. By 光定 Mitsusada, 19th century.

--- o ---

SHELF 3.

Shōki, the Demon-Queller (see Shelf 2),
and a demon.

Ivory. 19th century.

--- o ---

Shōki, the Demon-Queller (see Shelf 2),
crushing a demon under a hat.

Ivory. 18th century.

--- o ---

CHIEF 2 (Continued).

The Japanese travelers and the refugees.
Ivory, 18th century, 18th - 19th century.

A BOUTIQUE MORE FURNISHING.
Ivory, 18th century, 18th - 19th century.

CHIEF 3.

SHAKI, THE BOWEN-GRIFFIN (see Chief 2).

Ivory, 18th century.

SHAKI, THE BOWEN-GRIFFIN (see Chief 2).

Ivory, 18th century.

SHELF 3 (Continued).

Two demons on Shōki's bamboo hat.

Ivory. 19th century.

This incident is the reverse of the preceding one. A skull-cap and sword which are represented beneath the hat suggest the presence of Shōki, the Demon-Queller (see Shelf 2). This time the demons have cleverly got the better of their tormentor. On the hat are represented a few of the parched beans which, in accordance with the ceremony known in Japanese

as 節分 setsubun or 年越 toshikoshi, should be scattered in every house on the eve of the first day of Spring (formerly on New Year's eve) as a means of expelling evil demons.

--- O ---

Raijin, the Thunder God (see Shelf 1)
with a drum.

Ivory. By 月峯山 Shōzan, 19th century.

--- O ---

A small demon seated weeping by the severed arm of a large demon.

Ivory. By 一光齋 Ikkōsai, 18th - 19th century.

SHUITS (Continued).

Two demons on SHUITS' a bamboo hat.

Ivory, 18th century.

This incident is the reverse of the pre-
 sented one. A skull-cap and sword which are
 represented beneath the hat suggest the pres-
 ence of SHUITS, the Demon-Queller (see Shuif 2).
 This time the demons have cleverly got the
 better of their tormentor. On the hat are re-
 presented a few of the paraded beans which, in
 accordance with the ceremony known in Japanese
 as Shuif or Shuif (see Shuif 2), should
 be scattered in every house on the eve of the
 first day of Spring (formerly on New Year's eve)
 as a means of expelling evil demons.

--- 0 ---

Kaijin, the Thunder God (see Shuif 1)

with a drum.

Ivory, By Kaijin Chusan, 18th century.

--- 0 ---

A small demon seated weeping by the river-
 bank side of a large demon.
 Ivory, By Kaijin Tokusai, 18th - 19th
 century.

SHELF 3 (Continued).

渡邊綱 Watanabé-no-Tsuna, was a Japanese hero of the tenth century. Watching one night at the 羅生門 Rashō Gate of Kyōto for a demon which had been seen there, he felt a powerful tug at his helmet, and slashing with his sword at a vague shape in the darkness, heard a terrible shriek as a huge, severed arm fell at his feet. Watanabé kept the arm in a strong box as a trophy until it was finally stolen by a witch.

--- o ---

A demon lying on his back with all four claws in air; a bee is stinging him on the buttocks.

Ivory. By 宗山 Sōzan, 19th century.

--- o ---

A cuttle-fish (sepia officinalis).

Ivory (?). By 一齋 Issai, 18th century (?).

--- o ---

An old Japanese man with a bamboo staff.

Ivory. 19th century.

--- o ---

CHAPTER 2 (Continued).

... was a Jap-
... of the tenth century. Watching one
... Gate of Kyoto for a
... he felt a power-
... and flashing with his sword
... in the darkness, heard a ter-
... covered him fall at his
... in a strong box as
... finally stolen by a witch.

--- 0 ---

A demon lying on his back with all four
arms in air; a bee is stinging him on the fore-
head.

Every. By. ... 10th century.

--- 0 ---

A ... (10th century).
Every (v). By ... 10th century (v).

--- 0 ---

An old Japanese man with a bamboo staff.
Every. 10th century.

--- 0 ---

SHELF 3 (Continued).

A Japanese dancer in the rôle of Sambasō.

Ivory. By 元良齋 Genryosai, 18th - 19th century.

The dance of Sambasō is said to have originated in a religious ceremony held in the year 807 at Nara, in central Japan, to stop the progress of fissures which had suddenly opened in the ground, belching forth fire and smoke. As now given, the dance may form part of an observance connected with 神道 Shintō --- the indigenous religion of Japan --- though it is more commonly seen on the 能 Nō stage or as a prologue to other theatrical entertainments. In its most elaborate form it is danced by four performers, namely, 千歳 Senzai, "One Thousand Years", 翁 Okina, "Old Man", 三番叟 Sambasō, "Third Old Man", and an attendant; but it may be given also by the first three characters or by the last two.

Sambasō wears a 黒色 Kokushiki or black mask representing the face of an old man with a tuft of hair above either eye and at either corner of the mouth; it differs only in color from the 白色 Hakushiki or white mask of Okina. On

his head is a tall, black, mitre-shaped hat, and in one hand he carries a fan, --- in the other a cluster of jingling bells called 神樂鈴

Kagura-suzu, i.e., bells used in the Kagura or "Sacred Music" (see Shelf 5: A Japanese man asleep.....).

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SHELF 3 (Continued).

A fox with the Sacred Jewel.

Ivory. 19th century.

The fox is the special messenger of 稻荷

Inari, the native Japanese God of Prosperity, and the jewel, as a Buddhist emblem of divine abundance, is often associated with this deity.

The Sanskrit word cintāmaṇi, literally "thought-gem", is used both in Brahmanical and in Buddhist terminology and designates a fabulous gem endowed with the power of fulfilling all desires of its possessor. Cintāmaṇi is properly expressed in Chinese either by a transliteration

such as 震多末尼 or by a translation such as

如意珠 ju i chu, "wish-granting pearl", ---

pronounced nyoiju in Japanese; but the thing itself is, perhaps, more commonly known in Japan

as 寶珠之王 hōshu-no-tama, "precious jewel",

or simply as tama, "jewel". In Buddhism it is a symbol of the blessings both spiritual and temporal which may be derived from the doctrine, and thus appears in Buddhist iconography as an attribute of many divinities.

--- o ---

The Seven Sages of the Bamboo Grove and a child attendant.

Ivory okimono. By 小埜勝民 Ono Shōmin, 19th century.

SHIBU 3 (Concluded).

Yuan Hsiao, Hsiao Hsiao, CHI K'ang.

Yuan Hsiao, Hsiao Hsiao, CHI K'ang.

Yuan Hsiao, Hsiao Hsiao, CHI K'ang.

There were a company of Chinese scholars of the third century, who, being men of congenial tastes, chose a bamboo grove for their meeting-

place and so came to be known as the bamboo grove.

"The Seven Sages of the Bamboo Grove".

SHIBU 4.

A group of Japanese representing four

classes of society.

Ivory ornaments. By the 11th century.

11th century.

The classes represented are: (1) a

member of the ancient military class, shown here standing with his hat in his hand; (2) a farmer, shown leaning on a pitchfork; (3) an artisan, shown standing behind the loom; and (4) a peddler, shown seated on the ground and leaning against his pack. The farmer carries a tobacco pouch and pipe suspended from his belt by means of a netuke.

SHELF 4 (Continued).

A chicken coming out of its shell.

Ivory. By 懷王正次 Kwaigyoku Masa-tsugu, late 19th century.

--- o ---

Two drunken Japanese men helping each other along.

Ivory okimono. By 小墊陵民 Ono Ryōmin, 19th century.

--- o ---

A Japanese man washing a heart. The severed veins and arteries are arranged in the form of 心 the Chinese ideograph for heart.

Ivory. By 光友 Mitsutomo, 18th century. The subject suggests moral purification.

--- o ---

Puppy dogs climbing over each other.

Ivory. By 秀親 Hidechika, 19th century.

--- o ---

SHELL 4 (Continued).

A chicken coming out of its shell.
Ivory. By 王正次 Kwaigyocho Masao.
late 18th century.

--- 0 ---

Two drunken Japanese men helping each
other along.
Ivory okimono. By 小坂 辰雄 Ko Sakata,
18th century.

--- 0 ---

A Japanese man washing a heart. The
severed veins and arteries are arranged in the
form of a heart. The Chinese ideograph for heart.
Ivory. By 王正次 Kwaigyocho Masao, 18th century.
The subject suggests heart purification.

--- 0 ---

Many dogs climbing over each other.
Ivory. By 高橋 武高 Takahashi Takekage, 18th century.

--- 0 ---

SHELF 4 (Continued).

Narihira, a nobleman and poet of the ninth century, travelling with three retainers.

Ivory. By 樂民 Rakumin, 19th century.

在原業平 Ariwara-no-Narihira was one of

the most distinguished poets Japan ever produced, and is reputed to have been strikingly handsome. He is here represented on his way to the unexplored Eastern parts of the Empire. It is early summer, and Narihira is so surprised to find Mount Fuji covered with snow at this season that he has stopped, while fording a stream, to compose a poem now famous in Japanese literature. The lines contain a much admired simile in which the effect of the snow on the mountain is compared to the irregular markings on the coat of a spotted fawn (kanoko).

山は雪に
 似たり
 雨は降る
 如く
 小川に
 流るる
 如く
 小川に
 流るる

"Indifferent to the season
 Mount Fuji stands aloft,
 Flecked like kanoko
 With fallen snow."

Narihira is numbered among the 六歌仙 Rok-

Kasen or Six Immortal Poets (see Museum of Fine

SHELF 4 (Continued).

Arts Bulletin, Vol. XIX, No. 111, especially pp. 3, 4 and 14, paragraph 7).

富士(不二)山 Fuji-san or Fuji-no-yama, "the peerless mountain", with an altitude of 12,395 feet, is the highest peak on the main islands of Japan. It is a volcano, regularly conical in shape, and snow-capped. It has been celebrated in Japanese art and poetry from the earliest times.

--- o ---

Shōki, the Demon-Queller (see Shelf 1), crushing a demon under a large hat.

Ivory. By 白扇 Hakusen, 19th century.

--- o ---

Two Japanese poets: Narihira (see above) with bow and arrows; Komachi (see Shelf 1) with a fan.

Ivory. By 一泉 Issen, 18th century.

--- o ---

SHELF 4 (Concluded).

Two Japanese children playing with masks and other toys.

Ivory. By 樂民 Rakumin, 18th - 19th century.

--- o ---

A Japanese actor in the rôle of 鰻養七
Fukashichi, a character in the play called
妹脊山女婦庭訓 "Imosé-yama Onna Teikin".

Ivory. By 安樂 Anraku, 19th century.

--- o ---

SHELF 5.

A Japanese man asleep with a lion-mask poised on his head as though biting him.

Ivory. By 居當 Yasumasa, early 19th century (?).

Lion masks of this kind are used in performances of the 太神樂 or 代神樂 Dai Kagura, literally "Great Sacred Music" or

SHELL 4 (continued).

Two Japanese children playing with marbles and other boys.

Ivory. By *Y. Sakuma*, 18th - 19th century.

--- 0 ---

A Japanese actor in the role of *Yakushichi*, a character in the play called *"Izumi-yama Goro Tokimune"*. Ivory. By *Y. Sakuma*, 18th century.

--- 0 ---

SHELL 5.

A Japanese man asleep with a lion-mask poised on his head as though biting him. Ivory. By *Y. Sakuma*, early 19th century (?)

Lion masks of this kind are used in performances of the *"Kumari"* or *"Greatest Sacred Music"* or *"Kumari"*.

SHELF 5 (Continued).

"Substitute Sacred Music" and the 獅子舞

Shishi-mai or "Lion Dance". The Dai Kagura, consists of music and posturing combined with jugglery, acrobatics and buffoonery, and serves as a popular entertainment provided by mountebanks who make their living at it. The performers of the Shishi-mai may be either professional entertainers or simply artisans who go from house to house at New Year's time, in groups of two or three, and perform their so-called Lion Dance as a means of exorcising evil spirits, --- often receiving large fees from grateful householders. Both in the Dai Kagura and in the Shishi-mai, the lion mask, --- provided with a movable lower jaw and a long mantle of cloth depending from the neck, --- is worn on the head.

All the above mentioned Lion Dances, as they may be generically called, together with the Shakkyō (see Shelf 16: A Nō-drama actor performing a Lion Dance), are of Chinese origin, but have been a good deal modified by the Japanese at various times and in various parts of Japan. The brief descriptions given here apply more especially to modern performances in Tōkyō. (Cf. also Shelf 16: A lion mask).

--- o ---

The birth of Momotarō.

Ivory. By 友親 Tomochika, 19th century.

A favorite Japanese fairy-story relates that the wife of a wood-cutter, returning from her washing by the river, picked up an object floating in the water and found it to be a peach larger than any she had ever before seen. She took it home, washed it and showed it to her husband. As he cut it open, a boy emerged from the kernel. The wood-cutter and his wife adopted the child and

called him 桃太郎 Momotarō, or "Little Peachling". As he grew older, Momotarō developed

SHALL 2 (Continued).

"Substitute Sacred Music" and the *Shishi-mai*. The *Shishi-mai* or "Lion Dance". The *Shishi-mai* consists of music and posturing combined with acrobatics and buffoonery, and serves as a popular entertainment provided by mountaineers who make their living at it. The performers of the *Shishi-mai* may be either professional entertainers or simply artisans who go from house to house at New Year's time, in groups of two or three, and perform their so-called *Shishi-mai* as a means of expiating evil spirits, -- often receiving large fees from grateful householders. Held in the *Shishi-mai* and in the *Shishi-mai*, the lion mask, -- provided with a movable lower jaw and a long mantle of cloth depending from the neck, -- is worn on the head. All the above mentioned *Shishi-mai* dances, as they may be generically called, together with the *Shishi-mai* (see Shall 16: A 15-drama actor performs in a *Shishi-mai*), are of Chinese origin, but have been a good deal modified by the Japanese at various times and in various parts of Japan. The brief descriptions given here apply more especially to modern performances in Tokyo. (Cf. also Shall 16: A lion mask).

The birth of Kotosaka.

Ivory. By A. J. Tomochika, 19th century.

A favorite Japanese fairy-story relates that the wife of a wood-cutter, returning from her washing by the river, picked up an object floating in the water and found it to be a peach larger than any she had ever before seen. She took it home, washed it and showed it to her husband. As he cut it open, a boy emerged from the kernel. The wood-cutter and his wife adopted the child and called him *Kotosaka*, or "Little Peach-ling". As he grew older, Kotosaka developed

SHELF 5 (Continued).

amazing strength and a daring which led him to seek his fortune at the Island of Demons. The old people gave him some dumplings for his journey, and as he went he gave these successively to a dog, a monkey and a pheasant, who asked for them and followed him. The animals helped him in his fight with the demons, whom he finally conquered and despoiled of their treasures. Carrying his booty, Momotarō returned to the home of his foster-parents and lived thenceforward a rich and respected member of the community.

--- o ---

A tree-toad on a lotus leaf.

Ivory. 18th - 19th century.

--- o --- . . .

A group of Japanese travellers.

Ivory okimono. By 小埜正民 Ono Seimin,
19th century.

--- o ---

Chō Ryō and the children of Kan-yō.

Ivory. By 友親 Tomochika, 1805-1880.

張良 Chang Liang, pronounced Chō Ryō in Japanese, is the name of a famous Chinese revolu-

SHELF 5 (Continued).

tionist, soldier and statesman who died in the year 187 B. C. In his opposition to the rule of the 秦 Ch'in dynasty (255-206 B. C.) he followed the fortunes of 劉邦 Liu Pang, (247-195 B. C.), and when the latter finally succeeded in establishing himself as 高帝 Kao Ti, founder and first Emperor of the 漢 Han dynasty (206 B. C. -

A. D. 25), the Throne had no more valued counsellor than Chang Liang. While the struggle for supremacy was still going on among those who revolted against the power of Ch'in, Liu Pang had no more

formidable rival than 項籍 Hsiang Chi, and when the latter seized 咸陽 Hsien-yang (Kan-

yō), the dynastic Capital, Liu Pang was unable to dislodge him by force of arms. One story tells how, under these circumstances, Chang Liang disguised himself as a ragged minstrel, entered the city and making friends with some children, as shown in this netsuké, taught them a song which soon spread among the populace. When Hsiang Chi heard it he was, as Chang Liang had calculated, so moved by the sentiments it expressed that he felt impelled to return for a time to the distant place of his birth and childhood, thus depriving his soldiers of his personal leadership and leaving Hsien-yang an easy prey to the forces of Liu Pang, into whose hands it quickly fell. During his declining years, Chang Liang sought to secure immortality of the spirit through mortification of the flesh, but is said to have failed because he once accepted some rice offered to him by the

Empress. He and his contemporaries 陳平 Ch'ên / 2

P'ing and 韓信 Han Hsin --- or, according to

some, 蕭何 Hsiao Ho --- are commonly known as

漢三傑 "The Three Heroes of Han", a name given them by Kao Ti.

SHELF 5 (Continued).

X A Japanese pot-boy with three bottles of saké and a charge-book.

Ivory. By 小埜凌民 Ono Ryōmin, 19th century.

The Japanese word for wine or liquor is 酒 saké, and is most commonly used to denote a clear, nearly colorless fermented drink brewed from rice. This beverage is said to have been introduced into Japan from Korea in the second century A. D. Unlike similar European drinks, it is ordinarily heated before serving.

--- o ---

Taikō Hideyoshi, as a boy, begging for Masakatsu's sword.

Ivory. By 法一 Hōichi, 19th century.

The term 太閤 Taikō means "Grand Regent" and was adopted as a title by the famous Japanese soldier Hideyoshi 秀吉 (1537-1598). Of humble origin, he became at an early age the trusted lieutenant of the great General 信長 Nobunaga, and with him subdued the warring feudal lords throughout the country, paving the way for the assumption of 將軍職 the Shōgunate, ---

Three (Continued).

...three bottles of

One bottle, then

...for each of

...commonly used to

...the most common

...as a boy, ...

...Hutchins, 1858

...the ...

...in a little by the ...

(1857-1858)

...at an early age

...the ...

...the ...

the ...

the ...

SHELF 5 (Concluded).

the highest military office and chief power under the Emperor, --- by 家康 Iéyasu, the founder of the 徳川 Tokugawa line, which gave Japan

250 years of peace. After Commodore Perry's visit in 1853 had opened Japan to the world, the last Tokugawa Shōgun abdicated and the Emperor assumed the real imperial power which a predecessor had exchanged for nominal sovereignty 700 years before.

蜂須賀小六正勝 Hachisuka Koroku

Masakatsu was a famous Japanese outlaw into whose service Hideyoshi entered at the age of twelve or thirteen. The boy admired and coveted his master's sword and, as he could not obtain it by fair means, determined to gain possession of it by stealth. This he finally accomplished so cleverly that Masakatsu allowed him to keep the precious blade.

--- o ---

A travelling Japanese mountebank asleep while his monkey climbs over his back and steals from his basket.

Ivory. 18th century.

--- o ---

A Japanese baby creeping with a toy.

Ivory. By 陵民 Ryōmin, 19th century.

--- o ---

SHELF 6.

A rat gnawing at a scroll of writing.

Ivory. By 友忠 Tomotada, 18th century.

--- o ---

Shōki, the Demon-Queller, in the attitude of Daruma.

Ivory. By 龍昇 Ryūshō, 18th - 19th century.

For Shōki and Daruma, see Shelf 2. In this carving the sword hilt above the figure's right shoulder, as well as the cap, belies the monk, and indicates that it is Shōki, the Demon-Queller, who here impersonates the Buddhist patriarch.

--- o ---

Monkeys and a crab.

Ivory. 18th - 19th century.

The reference is to the Japanese story of the scheming monkey who persuaded the crab to exchange a delicious rice cake for a hard persimmon seed which, the monkey argued, could be planted and would in time yield abundant fruit. The monkey's words proved true, and in course of time the crab became the possessor of a large tree laden with ripe persimmons which, however, he was quite unable to reach. Under these trying circumstances he accepted the monkey's offer to climb the tree and pick the fruit for him; but the treacherous monkey, taking advantage of the simple-minded crab, remained at the top

SHELF 6 (Continued).

feasting his fill and, at the same time, throwing down the rinds, seeds and unripe persimmons upon the crab. Four of the crab's friends, --- an egg, a bee, a piece of seaweed and a rice-mortar, --- thereupon agreed to assist him in punishing the monkey. Accordingly, they visited the monkey's house during his absence, and each one having decided to play a certain part, they all hid themselves and waited for his appearance. Upon his arrival, the unsuspecting monkey started to light a fire on the hearth when all of a sudden the egg which was hidden in the ashes burst with the heat and bespattered his face. Howling with pain, he fled to the kitchen to apply cold water to his burns, when the bee flew up and stung him. Then, as he dashed madly toward the door, he slipped on the seaweed and fell, whereupon the rice-mortar, which had concealed itself above the lintel, dropped upon him and made an end of him.

--- o ---

A rat on a fly-whisk.

Ivory. 19th century.

This kind of long brush or chowry is of great antiquity in India where it was originally an emblem of royalty. In Sanskrit, the religious and imperial language of the country, it is called cāmara, and it was early associated with spiritual as well as worldly rank. The Chinese

name for it is 塵尾 ch'ên-wei, the Japanese

拂子 hossu, and in China and Japan it is com-

monly a religious emblem peculiar to Buddhism. The hair of which it is made is usually taken from the tail of the yak, the wild cattle of Tibet,

CHAPTER 3 (Continued).

...the same time, throw-
ing down the hands, feet and entire personage
upon the ground. From the dead's forehead, --
an eye, a nose, a piece of tongue and a piece
of ear, -- thereupon started to assist him in
removing the monkey. Accordingly, they visited
the monkey's house during his absence, and each
having decided to play a certain part, they
all hid themselves and waited for his appearance.
From his arrival, the managing monkey started
to light a fire on the hearth with all of a sud-
den the egg which was hidden in the same place
with the heat and hastened his face. Howling
with pain, he fled to the kitchen to apply cold
water to his burns, when the bee flew up and
stung him. Then, as he dashed madly toward the
door, he slipped on the secret and fell, where-
upon the resurrection, which had concealed itself
above the lintel, dropped upon him and made an
end of him.

A rat on a fly-branch.

Every four corners.

This kind of four brush or chowry is of
great antiquity in India where it was originally
an emblem of royalty. In Sanskrit, the religious
and imperial language of the country, it is
called *chhatra*, and is now early associated with
the Chinese. The Chinese
name for it is *shih-shan-wai*. The Japanese
name is *shih-shan-wai* and in China and Japan it is com-
monly a religious emblem peculiar to Buddhism.
The staff of which it is made is usually taken
from the tail of the yak, the wild cattle of Tibet.

SHELF 6 (Continued).

and attached to an ornamented handle; but horse hair is sometimes used.

--- o ---

Japanese children playing with masks and other toys.

Ivory. By 宗民 Sōmin, 19th century.

--- o ---

A dried fish.

Ivory. By 公鳳齋 Kōhōsai, 19th century.

田作 Gomamé, the Japanese word for this kind of small dried fish, is pronounced like the term こまめ meaning health; hence the dried fish has become the symbol of good health and accompanies gifts at New Year's and on other special occasions. Gomamé is prepared in various ways and eaten.

--- o ---

Two rats stealing an egg. One rat lies on his back, holds the egg, and is pulled along by

SHELL 6 (Continued).

and attached to an ornamented handle; but
horse hair is sometimes used.

--- 0 ---

Japanese children playing with masks and
other toys.

Ivory. By  Sōmin, 19th century.

--- 0 ---

A dried fish.

Ivory. By  Kōhōsai, 19th century.

Gomard, the Japanese word for this
kind of small dried fish, is pronounced like the
word Gomard, meaning health; hence the dried
fish has become the symbol of good health and
prosperity. It is eaten at New Year's and on other
special occasions. Gomard is prepared in
various ways and eaten.

--- 0 ---

Two rats standing on eggs. One rat lies on
its back, holds the egg, and is pulled along by

SHELF 6 (Concluded).

the other rat.

Ivory. By 友親 Tomochika, 1805-1880.

--- O ---

A seal in the form of a frog standing upright with a man on his back.

Ivory. 18th century.

This refers to the story of 小野道風 Ono-

no-Tōfū, who was a famous Japanese calligrapher of the tenth century. While still a young student, he became so discouraged because of his failure to attain any skill in the art of calligraphy that he concluded to abandon the attempt. As he was walking home one day, he passed by a pond. Suddenly he beheld a frog trying to leap from the water to an over-hanging branch of a willow-tree. The poor creature failed, and fell back into the water. A second time he tried, with the same result; and it was not until he had made several unsuccessful attempts that he finally caught the branch. The frog's perseverance taught Ono-no-Tōfū a lesson, and from that time he labored incessantly until he mastered the art of calligraphy and became the greatest calligrapher of his day. As it was through watching the frog that he was encouraged to persist under difficulties, Ono-no-Tōfū is here represented on the frog's back.

--- O ---

A turtle.

Tortoise shell. By 光眠 Kōmin, 18th century.

--- O ---

SHILL 6 (Continued).

The other rat.

Ivory. By 18th century, 1800-1850.

--- 0 ---

A seal in the form of a frog standing up-

right with a man on his back.

Ivory. 18th century.

This refers to the story of 18th century.

no-TOU, who was a famous Japanese calligrapher of the tenth century. This still a young student, he became so discouraged because of his failure to attain any skill in the art of calligraphy that he concluded to abandon the attempt. As he was walking home one day, he passed by a pond. Suddenly he heard a frog crying to him from the water to an overhanging branch of a willow-tree. The poor student failed, and fell back into the water. A second time he tried with the same result and it was not until he had made several unsuccessful attempts that he finally caught the frog. The frog's perseverance taught no-no-TOU a lesson, and from that time he labored incessantly until he mastered the art of calligraphy and became the greatest calligrapher of his day. As it was through watching the frog that he was encouraged to persist until successful, no-no-TOU is here represented on the frog's back.

--- 0 ---

A turtle.

Tortoise shell. By 18th century, 1800-1850.

--- 0 ---

SHELF 7.

An inrō decorated with a relief showing Fūjin, the Wind-God (See Shelf 1); a wooden ojimé in the form of two masks, and a netsuké representing basket-work.

Inrō, ivory. 19th century. Netsuké, metal.
By 逸民道人 Itsumin Dōjin, early 19th century.

--- o ---

SHELF 8.

A Chinese child pointing to a relief of Hotei (See Shelf 1) on the side of a huge bottle.

Ivory. By 光信 Mitsunobu, 18th - 19th century.

--- o ---

A Japanese fisherman returning home with a child on his back.

Ivory. By 光信 Mitsunobu, 19th century.

--- o ---

A Japanese child seated in a dignified posture, holding a toy gun and wearing a fox mask on the

An in decorated with a relief showing
Fujian, the wind-rod (see Shalf 1); a wooden
object in the form of two snakes, and a wooden
representing basket-work.

1000, ivory. 15th century. Natural, metal.
By Shalf 1 (see Shalf 1), early 15th century.

A Chinese child reclining to a relief of Hotei
(see Shalf 1) on the side of a large bottle.
Ivory. By Shalf 1 (see Shalf 1), 15th - 16th
century.

A Japanese fisherman returning home with a
child on his back.
Ivory. By Shalf 1 (see Shalf 1), 15th century.

A Japanese child seated in a dignified posture,
holding a toy fox and wearing a fox mask on the

SHELF 8 (Concluded).

on the back of his head.

Ivory. By 是民 Zemin, early 19th century (?).

This represents a well-known Japanese game called 狐拳 Kitsuné-ken, literally "Fox-Fist". Two persons sit facing one another, and at a given signal each mimics one of three characters. He may lay his hands on his thighs like a burgomaster, or make believe to aim a gun like a hunter, or with one hand at either side of his head he may suggest the pointed ears of a fox. The burgomaster is supposed to have power over the hunter, who in turn can kill the fox, while the latter, though at the mercy of the hunter's gun, is cunning enough to deceive the burgomaster. Whichever of the two players happens to assume the stronger rôle at a given signal wins one point, and he who first gains a certain number of points wins the game.

--- o ---

SHELF 9.

Shōki, the Demon-Queller (See Shelf 2) on one knee, with two demons in a sack on his back.

Ivory. By 民裁 Minsai, 19th century.

--- o ---

SHUFFLE 8 (Continued).

on the back of his head.

Ivory. By J. J. Gamin, early 19th cen.

Shuffle (?)

This represents a well-known Japanese game

called Kitsune-kari, literally "fox-

fight". Two persons sit facing one another, and at a given signal each makes one of three characters. He may lay his hands on his thighs like a burgomaster, or make believe to aim a gun like a hunter, or with one hand at either side of his head he may suggest the pointed ears of a fox. The burgomaster is supposed to have power over the hunter, who in turn can kill the fox, while the latter, through as the game of the hunter's gun, is cunning enough to deceive the burgomaster. Whoever of the two players happens to assume the stronger role at a given signal wins one point, and he who first gains a certain number of points wins the game.

--- 0 ---

SHUFFLE 9.

Shuffle, the Demon-Queller (See Shuffle 8) on

one knee, with two demons in a sack on his back.

Ivory. By J. J. Minard, 19th century.

--- 0 ---

SHELF 9 (Concluded).

A Chinese boy with a turtle.

Ivory. By 法一 Hōjitsu, middle 19th century.

--- o ---

A monkey with his hands over his head.

Wood. By 山根江 Minkō, 18th century.

--- o ---

SHELF 10.

Daruma (See Shelf 2) standing on a reed on which, according to legend, he is said to have travelled across water.

Ivory. 18th century.

--- o ---

A demon trying to shield himself with a large hat from the parched beans with which he is being driven from the house. (See Shelf 3:

SHELF 10 (Concluded).

Two demons on Shōki's hat).

Ivory. By 王光齋 Gyokkōsai, early
19th century.

--- o ---

Ashinaga and Tenaga performing as acrobats.

Ivory. By 友次 Tomotsugu, 18th century.

Chinese legend abounds more than that of any other nation in mythical forms of life. Many of the queer creatures have been adopted into Japanese fable. The 長脚 Ch'ang-chiao or long-legged and the 長臂 Ch'ang-pei or long-armed men, known in Japan as 足長 Ashinaga and 手長 Tenaga respectively, are reputed to live on the seashore in North China, where the Long-armed, seated on the shoulders of the Long-legged, catch fish in the shallower waters.

--- o ---

A monkey looking out from the inside of a large chestnut.

Wood. 18th century (?).

--- o ---

SHUITS 10 (continued).

Two demons on SHUITS' feet.

Ivory. By  early

18th century.

--- 0 ---

Ashiaga and Tenzaga performing as acrobats.

Ivory. By  18th century.

Chinese legend abounds more than that of any other nation in mythical forms of life. Many of the queer creatures have been adopted into Japan-

one table. The  Ch'ang-chiao or long-

legged and the  Ch'ang-pai or long-armed

men, known in Japan as  Ashiaga and 

Tenzaga respectively, are reputed to live on the seashore in North China, where the long-armed, seated on the shoulders of the long-legged, catch fish in the shallow waters.

--- 0 ---

A monkey looking out from the inside of a

large chestnut.

Wood. 18th century (?)

--- 0 ---

SHELF 11.

Japanese travellers in a ferry-boat.

Ivory. By 小埜正民 Ono Seimin, 19th century.

--- o ---

Three figures in Shintō costume dancing and beating drums.

Ivory. By 友親 Tomochika, 19th century.

神道 Shintō, "the Way of the Gods",
is the indigenous and state religion of Japan.

--- o ---

A bird with its head and one wing protruding through a clam shell.

Wood. By 豐昌 Toyomasa, 18th - 19th century.

According to a Japanese saying, a sparrow turns into a clam. This idea probably originated from a passage found in ancient Chinese literature which says 雀入大水為蛤 "a sparrow entering the ocean (at a particular time of year) becomes a clam". (Cf. Confucius, 禮記 Li Chi, Book VI).

Japanese travellers in a ferry-boat.
Ivory. By [unclear] and [unclear], 19th century.

--- 0 ---

Three figures in Shinto costume dancing and
beating drums.
Ivory. By [unclear] Tomonaka, 18th century.
Shinto, "the Way of the Gods",
is the indigenous and state religion of Japan.

--- 0 ---

A bird with its head and one wing pro-
truding through a clam shell.
Wood. By [unclear] Toyonaka, 18th - 19th cen-
tury.

According to a Japanese saying, a sparrow
turns into a clam. This idea probably originated
from a passage found in ancient Chinese literature
which says [unclear] a sparrow entering
the ocean (at a particular time of year) becomes
a clam". (cf. Confratius, [unclear] in [unclear], Book VI).

SHELF 12.

A toad climbing on a wooden sandal.

Ivory. 19th century.

--- o ---

Puppies at play.

Ivory. By 懷王齋正次 Kwaigyokusai
Masatsugu, 19th century.

--- o ---

A bat on a straw sandal.

Wood. 19th century.

--- o ---

SHELF 13.

A little demon leaning against a mask of
Uzumé.

Ivory. 19th century.

宇受賣 (Uzumé) Uzumé is the Japanese
Goddess of Mirth, who by her singing and danc-

SHELF 12.

A toad climbing on a wooden stand.
Ivory. 19th century.

--- 0 ---

Figures at play.
Ivory. By Kwaichyuan
Kansai, 19th century.

--- 0 ---

A bat on a straw stand.
Wood. 19th century.

--- 0 ---

SHELF 13.

A little demon leaning against a rock of
Usami.
Ivory. 19th century.
Usami is the Japanese
Goddess of Music, who by her singing and dance-

SHELF 13 (Concluded).

ing enticed 天照大神 Amaterasu Ōmikami,

the Sun-Goddess, from the cave whither she had retired in a huff leaving the world in darkness. The demon represents bad luck, --- the mask of Uzumé, good luck.

--- o ---

A toad.

Ivory. By 倍處 Baisho, 18th - 19th century.

--- o ---

SHELF 14.

An inrō of dark wood carved and inlaid with a dragon of copper gilt; a netsuké representing two coiled dragons.

Netsuké, wood. Late 18th century.

For dragon see Shelf 2: The Rakan Hantaka Sonja etc.

--- o ---

SHALF 13 (Continued).

was noticed by the
the Sun-Godness, from the cave whither she
had retired in a huff leaving the world in
darkness. The demon represents bad luck,
--- the mask of Usumi, good luck.

--- 0 ---

A head.

Ivory. By Enishio, 18th - 19th
century.

--- 0 ---

SHALF 14.

An image of dark wood carved and inlaid with
a dragon of copper gilt; a detailed representation
two coiled dragons.
Inlaid, wood. Late 18th century.
For dragon see Shalf 2: The Rakko Kanabata
Senta etc.

--- 0 ---

SHELF 15.

Kin Kō, a Chinese Immortal, riding on a carp.

Painted wood. By 周山 Shūzan, 18th century.

琴高 Ch'in Kao, known to the Japanese as Kin Kō, was a native of 趙 Chao in the feudal state of 宋 Sung, then governed by 康王 K'ang Wang under the sovereignty of the 周 Chou dynasty 1122-255 B. C. He was a Taoist mystic and is said to have been a skillful performer on the lute. Having lived on the banks of the 涿水 Cho-shui River for about

200 years, he one day informed his disciples that he was going on a journey in search of a dragon's egg, and bidding them await his return, he entered the waters of the river and disappeared. After a short absence he came back mounted on a large carp, --- an event which was witnessed by 10,000 people; but a month later he once more plunged into the river and vanished forever.

The numerous class of Immortals, both men and women, to which Ch'in Kao belonged, is known to the Chinese as 仙 Hsien, and to the Japanese as 仙人 Sennin, --- literally "mountain-

people", --- in reference, no doubt, to the inaccessible retreats in which these semi-legendary beings often dwelt. They were, for the most part, Taoists who, by absenting themselves from the world and by practising in se-

Kin Kō, a Chinese Immigrant, riding on

a cart.

Painted wood. By [unclear] [unclear], 1891

country.

Ch'in Kō, known to the Japanese

as Kin Kō, was a native of [unclear] [unclear] in the

found state of [unclear] [unclear], then governed by

[unclear] [unclear] and Wang under the sovereignty of the

Chou dynasty 1122-255 B. C. He was a

poetical mystic and is said to have been a skill-
ful performer on the lute. Having lived on the

banks of the [unclear] [unclear] River for about

200 years, he one day informed his disciples
that he was going on a journey in search of a
dragon's eye, and bidding them await his re-
turn, he entered the waters of the river and
disappeared. After a short absence he came
back mounted on a large carp, -- an event which
was witnessed by 10,000 people; but a month
later he once more plunged into the river and
vanished forever.

The numerous class of Immortals, both men
and women, to which Ch'in Kō belonged, is known

to the Chinese as [unclear] [unclear], and to the Japanese

as [unclear] [unclear], -- literally "mountain-

people". -- In reference, no doubt, to the
inaccessible retreats in which these semi-
legendary beings often dwell. They were, for
the most part, Taoists who, by associating them-
selves from the world and by meditating in so-

SHELF 15 (Continued).

R / S /
clusion the austere teachings of their metaphysical system, secured for themselves the privilege of immortality and the power to perform miracles; but their number includes also the Buddhist Rishi, --- men of a similar mode of life who, according to the Chinese Buddhists, thereby gained complete freedom from the cycle of rebirth.

--- O ---

Lions at play.

Wood. By 明倫 Minrei, early 19th century (?).

Lions appear in Chinese and Japanese art as legendary and symbolic creatures, emblematic of bravery and eagerness of spirit, and are included, in various capacities, among the attributes of several Buddhist deities. They are commonly shown in pairs, and are particularly associated with peony flowers. If ever indigenous to China, lions have long been extinct in that country, and in Japan they have been known, --- until comparatively recent times, --- only from Chinese literary and artistic sources. Hence, representations of them, though often spirited and vigorous, seldom bear any marked resemblance to the living animal.

--- O ---

A pomegranate.

Wood, lacquered. 19th century.

--- O ---

SHARP IS (continued).

illustrate the austere teaching of their metaphysical system, secured for themselves the privilege of immortality and the power to perform miracles; but their number includes also the Buddhist monk of a similar mode of life who, according to the Chinese Buddhists, thereby gained complete freedom from the cycle of rebirth.

--- C ---

Lions at play.

Wood. By H. H. Minors, early 19th century.

Curry (7).

Lions appear in Chinese and Japanese art as legendary and symbolic creatures, emblematic of bravery and sagacity of spirit, and are included, in various capacities, among the attributes of several Buddhist deities. They are commonly shown in pairs, and are particularly associated with young figures. In early Indian art in China, lions have long been extinct in that country, and in Japan they have been known, until comparatively recent times, only from Chinese literary and artistic sources. Hence, representations of them, though often applied to various, seldom bear any marked resemblance to the living animal.

--- C ---

A domestic.

Wood, lacquered. 19th century.

--- C ---

SHELF 15 (Continued).

A wolf snarling over the hind-quarter of a deer.

Wood. By 友忠 Tomotada, 18th - 19th century.

--- o ---

An old Buddhist monk on his way to fill the temple lamps, a straw rain-hat on his head and a bottle of oil at his side, stops to splice the thong of his wooden sandal.

Wood, lacquered. Early 19th century (?).

--- o ---

A Chinese landscape.

Wood. By 俊秀 Toshihide, 18th - 19th century.

--- o ---

A Japanese travelling mountebank tying his sandal; a monkey perched on his back.

Wood. 18th century.

--- o ---

SHRIMP IS (Continued).

A wolf snarling over the hind-quarter of

a deer.

Wood. By 15. Tomotada, 18th - 19th

century.

--- 0 ---

An old Buddhist monk on his way to fill the
temple lamps, a straw rain-hat on his head and a
bottle of oil at his side, steps to replace the
fringe of his wooden sandals.

Wood. Inscribed. Early 18th century (?)

--- 0 ---

A Chinese landscape.

Wood. By 15. Tomotada, 18th - 19th

century.

--- 0 ---

A Japanese travelling mountebank tying his
sandals; a monkey perched on his back.
Wood. 18th century.

--- 0 ---

SHELF 15 (Concluded).

Uzumé dancing. (See Shelf 13: A little demon leaning on a mask of Uzumé).

Lacquered wood. 18th century.

--- o ---

A pigeon; conventionalized representation.

Lacquered wood. 19th century.

--- o ---

SHELF 16.

A toad on a broken, overturned bucket.

Wood. 18th - 19th century.

--- o ---

Shōki, the Demon-Queller (see Shelf 2), sharpening his sword.

Wood. By 光民 Kōmin, 18th century.

--- o ---

SHIRT 12 (Continued).

Urn's dancing. (See Shirt 12: A little

Urn's leaning on a rock of Urn's).

Lacquered wood. 18th century.

--- 0 ---

A piggy conventionalized representation.

Lacquered wood. 18th century.

--- 0 ---

SHIRT 12.

A food on a broken, overturned shelf.

Wood. 18th - 19th century.

--- 0 ---

SHIRT, the Demon-Queller (see Shirt 2).

appearing his sword.

Wood. By R. A. Kohn. 18th century.

--- 0 ---

SHELF 16 (Continued).

A demon with a mirror; he is trying to improve his evil appearance by pulling out one of his horns.

Wood. By 舟月 Shūgetsu, 18th century.

--- o ---

A snail on an overturned tub.

Wood. By 王龍齋友重 Gyokuryūsai Tomoshigé, 18th - 19th century.

--- o ---

A lion mask.

Ivory. By 友忠 Tomotada, 18th century.

This netsuké represents, in miniature, the kind of large and elaborately carved wooden mask which is a noticeable feature of processions held in connection with certain observances peculiar to

神道 Shintō, the indigenous religion of Japan.

A number of men walk in single file, the leader carrying the huge mask, while the rest, partially concealed under a long brocade mantle attached to the neck of the mask, represent the lion's body. The mask is usually colored red and is provided with a movable lower jaw which may be so

SHENK 18 (Continued).

A demon with a mirror; he is trying to
improve his evil appearance by pulling out one
of his horns.

Wood. By [?] Shogatsu, 18th century.

--- 0 ---

A snail on an overturned tub.
Wood. By [?] Gyokeyu Gai Tono-
chige, 18th - 19th century.

--- 0 ---

A lion mask.
Ivory. By [?] Tomotada, 18th century.

This mask represents, in miniature, the
kind of large and elaborately carved wooden mask
which is a noticeable feature of processions held
in connection with certain observances peculiar to

[?] Shinto, the indigenous religion of Japan.

A number of men walk in single file, the leader
carrying the huge mask; while the rest, partial-
ly concealed under a long brocade mantle attached
to the neck of the mask, represent the lion's
body. The mask is usually colored red and is
provided with a movable lower jaw which may be so

SHELF 16 (Continued).

operated, in harmony with the movements of the "body", as to give the lion an appearance of great animation. Similar masks are carried in like manner by the so-called 獅子連 Shishi-ren or "Lion party", a group of girls who enact the most important part of the 俄踊 Niwaka-odori or "Impromptu dance" which is given, during the early autumn, in the 吉原 Yoshiwara by the denizens of that famous "Gay Quarter" of Tōkyō. (See also Shelf 5: A Japanese man asleep with a lion mask poised on his head as though biting him).

--- o ---

Three frogs on a lotus seed-pod.

Wood. By 亮之 Sukezuki, 18th - 19th century.

--- o ---

A Nō-drama actor performing a Lion Dance.

Wood. By 龍珪 Ryūkei, 19th century.

For Nō-drama, see the Gallery Book on "Japanese Theatrical Costumes worn in the Nō-drama".

SHENI is (Continued).

operated, in harmony with the movements of the "body", as to give the lion an appearance of great animation. Similar masks are carried in

like manner by the so-called Shishi (lion) or "Lion party", a group of girls who enact the most important part of the Shishi (lion) or "Lion party" which is given,

during the early autumn, in the Shishi (lion) or "Lion party" which is given, were by the denizens of that famous "Gay Quarter" of Tokyo. (See also Shishi: A Japan-ese man asleep with a lion mask poised on his head as though biting him).

--- o ---

Three frogs on a lotus seed-pod.

Wood. By Shishi (lion) or "Lion party", 18th - 19th

century.

--- o ---

A No-drama actor performing a Lion Dance.

Wood. By Shishi (lion) or "Lion party", 19th century.

For No-drama; see the Gallery Book on "Japanese Theatrical Costumes worn in the No-drama".

SHELF 16 (Continued).

The Lion Dance suggested in this netsuké is peculiar to the Nō stage. It is Chinese --- possibly Buddhist --- in origin, and is given

in the course of a drama called 石橋 Shakkyō, the "Stone Bridge". A modification of this performance is included also in the repertoire of other professional dancers. (See also Shelf 5: A Japanese man asleep with a lion mask poised on his head as though biting him).

--- o ---

A Japanese girl seated and holding a cake inscribed with the Chinese ideograph 壽 meaning "long life".

Wood. 18th - 19th century.

--- o ---

A seated Chinese opening a scroll from which a dragon is issuing.

Wood. 18th - 19th century.

This may be a suggestion of a well-known incident in the history of Chinese art. The artist 張僧繇 Chang Sêng-yu, of the 梁

SHALP 15 (continued).

The lion dance suggested in this picture is peculiar to the MC stage. It is Chinese in origin, and is given possibly earliest ---

in the course of a drama called Shakkyō. the "Stone Bridge". A modification of this performance is included also in the repertoire of other professional dancers. (See also Shall 2: A Japanese man asleep with a lion mask poised on his head as though biting him).

--- 0 ---

A Japanese girl seated and holding a cane inscribed with the Chinese ideograph Shō meaning "long life".

Wood. 15th - 16th century.

--- 0 ---

A seated Chinese opening a scroll from

which a dragon is issuing.

Wood. 15th - 16th century.

This may be a suggestion of a well-known

incident in the history of Chinese art. The

artist Li Gong (Li Gong 2nd yr. of the 14th

SHELF 16 (Concluded).

Liang dynasty (A. D. 502-557) once painted a dragon so realistically that, at the final touch of the brush, the creature issued forth from the picture and flew away amid a tempest of wind and rain. Later on, Chang decorated one wall of a temple with a dragon which became so restive in stormy weather that the artist took the precaution of painting a chain around the monster's neck, thus preventing it from rushing off among the clouds. Similar dragon-stories are told in connection with the famous

eighth century painter 吴道子 Wu Tao-tzŭ, who was believed by some to be a reincarnation of Chang Sêng-yu. For dragon, see Shelf 2: The Rakan Hantaka Sonja..... etc.

--- o ---

Rats at play.

Wood. By 友一 Tomokazu, 18th - 19th century.

--- o ---

SHELF 17.

Uzumé (see Shelf 13) dressed like a court lady, with a cat under her skirts.

Wood. 18th century.

--- o ---

SHELF 16 (Continued).

Liang dynasty (A. D. 502-557) once painted a dragon so realistically that, at the first touch of the brush, the creature leaped forth from the picture and flew away amid a tempest of wind and rain. Later on, Chang decorated one wall of a temple with a dragon which became so restless in stormy weather that the artist took the precaution of painting a chain around the monster's neck, thus preventing it from rushing off among the clouds. Similar dragon-figures are told in connection with the famous

eighteenth century painter Wu Tao-tzu, who

was believed by some to be a reincarnation of Chang 550-yr. For dragon, see Shelf 2: The Rakay Hanaka Enja.... 550.

Rate at Day.

Wood, 18th - 19th

century.

SHELF 17.

Uzumaki (see Shelf 15) dressed like a court

lady, with a cat under her skirt.

Wood, 18th century.

SHELF 17 (Continued).

Fukurokuju, one of the Seven Gods of
Good Fortune.

Horn. 19th century.

福祿壽 Fukurokuju, --- literally,

"happiness, prosperity, longevity", --- is, as
his name suggests, a God of well-being. He is

a Japanese form of the Chinese Taoist 壽星老

Shou-hsing-lao, the "old man of the star of
longevity (Canopus)", and is represented as
short in stature with an enormously high, bald
head, benevolent face and antiquated garments,
his physical appearance giving ample opportu-
nity for humorous treatment in Japanese art.
He sometimes carries a staff and a scroll of
writing, and is often accompanied by a stork or
a deer symbolizing longevity. His origin, at-
tributes and identity are in some ways hopeless-

ly entangled with those of 壽老人 Jurōjin,

another of the Seven Gods of Good Fortune (see
Shelf 18); but the two are, as a rule, so dif-
ferently depicted that it is more convenient to
regard them as separate individuals.

--- o ---

A worm-eaten bamboo sprout. Through the
worm-holes may be seen a tiny figure of Mō sō.

Wood. By 正次 Masatsugu, 19th century.

In China, "filial piety" is understood to

SHELF 17 (Continued).

Fukurokuju, one of the Seven Gods of

Good Fortune.

Horn. 18th century.

Fukurokuju, --- literally,

"happiness, prosperity, longevity", --- i.e., as his name suggests, a God of well-being. He is

a Japanese form of the Chinese Taoist

Shou-hsing-lao, the "old man of the star of longevity (Canopus)", and is represented as short in stature with an enormously high, bald head, benevolent face and antiquated garments, his physical appearance giving ample opportunity for humorous treatment in Japanese art. He sometimes carries a staff and a scroll of writing, and is often accompanied by a stock or a deer symbolizing longevity. His origin, attributes and identity are in some ways hopelessly

ly entangled with those of

another of the Seven Gods of Good Fortune (see Shelf 18); but the two are, as a rule, so differently depicted that it is more convenient to regard them as separate individuals.

A worm-eaten bamboo apron. Through the

worm-holes may be seen a tiny figure of No. 22.

Wood. By E. Masatani, 18th century.

In China, "filial piety" is understood to

SHELF 17 (Continued).

include respect and obedience to elders and superiors as well as to parents, and is regarded as the most important of human virtues.

Thus 孟宗 Mêng Tsung, known in Japan as

Mō Sō, a Chinese of the third century A. D., was conspicuous for his devotion to his widowed mother, and his title to fame as one of the

二十四孝 Twenty-four Paragons of Filial

Piety is founded on the incident suggested by this netsuké. It was Mêng's habit to provide his mother with any particularly delicious kind of food as soon as it came in season, --- even before it appeared in the markets; but when, in the middle of winter, she expressed a desire for tender, green bamboo sprouts, her affectionate son was at a loss to know how her wish could be gratified. Unwilling, however, to neglect any chance of pleasing her, he took his spade and went out to a neighboring grove of bamboo trees where his patient search was finally rewarded by the discovery of some fresh young sprouts growing up, as by a miracle, through the deep snow. These he delightedly gathered and carried home to his mother. Mêng

Tsung is said to have served under 武帝 Wu Ti (A. D. 236-290), first Emperor of the 西晉

Western Chin dynasty (A. D. 265-317), as Keeper of the Imperial Fish-ponds.

--- o ---

A frog on a pumpkin stem.

Wood. By 亮直 Sukenao, 18th century.

--- o ---

SHUO 17 (Continued)

includes respect and obedience to elders and superiors as well as to parents, and is regarded as the most important of human virtues.

Thus 孝 (filial piety) is known in Japan as

Mo 25, a Chinese of the third century A. D., was conspicuous for his devotion to his widowed mother, and his filial piety is famous as one of the

Twenty-four Paragons of Filial

piety is founded on the incident suggested by this proverb. It was Mo's habit to provide his mother with any particularly delicious kind of food as soon as it came in season, but even before it appeared in the market; but when, in the middle of winter, she expressed a desire for bamboo, green bamboo sprouts, her affectionate son was at a loss to know how her wish could be gratified. Unwilling, however, to neglect any chance of pleasing her, he took his spade and went out to a neighboring grove of bamboo trees where his patient mother was finally rewarded by the discovery of some fresh young sprouts growing up, as by a miracle, through the deep snow. These he delicately gathered and carried home to his mother. Mo

Tang is said to have served under 唐 (A. D. 618-907), first Emperor of the Tang (A. D. 618-907), as keeper of the Imperial Fish-ponds.

A frog on a bamboo stem.

Wood. By 白居易 (Bai Juyi), 18th century.

SHELF 17 (Continued).

Chinese children playing with an elephant.

Wood okimono. By 竹仙 Chikusen, 19th century.

--- o ---

A water buffalo lying down.

Horn. By 光珉 Kōmin, 18th century.

Water buffaloes are the domestic cattle of China.

--- o ---

A Tengu holding his long nose.

Painted wood. 18th century (?).

The name 天狗 Tengu is used by the

Japanese to designate a race of large goblins who are supposed to inhabit the mountains and forests of Japan, --- more especially the

cedar-clad slopes of 鞍馬山 Kurama-yama or

"Saddled Horse Mountain" near Kyōto. These strange beings are said to build nests in which they hatch their huge eggs, and are described as of two kinds: the more human Tengu king whose distinguishing characteristic is his very long, sausage-shaped nose, and the more bird-

SHIBU 17 (Continued).

Chinese children playing with an elephant.

Wood skinned. By Shibu, 18th century.

century.

--- 0 ---

A water buffalo lying down.

Horn. By Shibu, 18th century.

Water buffaloes are the domestic cattle

of China.

--- 0 ---

A Tengu holding his long nose.

Painted wood. 18th century (?)

The name Tengu is used by the

Japanese to designate a race of large goblins who are supposed to inhabit the mountains and forests of Japan, -- more especially the

cedar-forested slopes of Yama or

"Saddled Horse Mountain" near Kyoto. These strange beings are said to build nests in which they hatch their huge eggs, and are described as of two kinds: the more human Tengu kind whose distinguishing characteristic is his very long, sausage-shaped nose, and the more bird-

SHELF 17 (Continued).

like 烏 Karasu, or "Crow" Tengu, so called on account of his beak and also, perhaps, because there are many crows among the woods of Kurama-yama. The origin of the Tengu is obscure. In looks, the Karasu-Tengu closely resembles the

羽民 YU-min, "feathered" or "winged people",

of Chinese myth; but the long-nosed Tengu seems to be a purely Japanese conception suggested, probably, by the most salient feature of the Shintō God (see Shelf 11: Three figures

in Shintō costume) 猿田彦命 Saruta-Hiko-no-

Mikoto, whose nose is said to be of great length, --- a physical peculiarity by which the

famous Japanese painter 狩野元信 Kano

Motonobu (1477-1559) is supposed to have been the first to characterize the king of the Tengu. These goblins have long been conspicuous in Japanese legend and are more or less dreaded for their magic powers and their almost invariable malevolence; but in popular art they figure largely in humorous situations which ill comport with their proverbially sour dispositions. In Buddhism they typify the overweening pride and self-complacency which admits of no change for better or worse and thus precludes the possibility of enlightenment. From this point of view the Tengu correspond to the Indian Buddhist embodiments of active evil, known in Sanskrit as Māra, --- the chief personification of sin, --- and his subjects or children the Mārakayikas.

/ā

SHALL IV (Continued).

like Karasu, or "Crow" Tengu, so called on account of his black and also, perhaps, because there are many crows among the woods of Kurama-yama. The origin of the Tengu is obscure. In looks, the Karasu-Tengu closely resembles the Yama-no-Kami, "feathered" or "winged people".

of Chinese myth; but the long-nosed Tengu seems to be a purely Japanese conception suggested, probably, by the most salient feature of the Shinto God (see Shinto 11: Three figures

in Shinto costume) Yama-no-Kami -

Yama-no-Kami, whose name is said to be of great length, --- a physical peculiarity by which the

famous Japanese painter Yama-no-Kami -

Yama-no-Kami (1477-1523) is supposed to have been the first to characterize the King of the Tengu. These goblins have long been considered in Japanese legend and are more or less dreaded for their magic powers and their almost invincible malice. But in popular art they figure largely in humorous situations which all accord with their proverbially scorn disposition. In Buddhist they took the appearance of a and self-complacency which admits of no change for better or worse and thus precludes the possibility of enlightenment. From this point of view the Tengu correspond to the Indian Asura and Yaksha of active evil, known in Sanskrit as Yaksha, --- the chief personification of sin, --- and his subjects or children the Yaksha.

SHELF 17 (Concluded).

A Chinese landscape.

Wood. By 後藤政義 Gotō Masayoshi,
early 19th century (?).

--- o ---

A boar.

Wood. By 一山民 Ichimin, 18th - 19th
century.

--- o ---

A demon and the Buddhist divinity Jizō
wrestling on a lotus leaf.

Wood. By 樂民 Rakumin, 18th - 19th
century.

The figures represent evil and good; the
leaf symbolizes the Buddhist church. 地藏

Jizō, is the Japanese manifestation of the
Bodhisattva or Buddhist Saint known in San-
skrit as Kṣitigarbha, the "Earth-Womb". He
is worshipped chiefly as a compassionate deity
who helps the souls of the dead.

--- o ---

SHRINE 17 (Continued).

A Chinese landscape.

Wood. By 後藤政成. Goto Masayoshi.

early 18th century (?).

--- 0 ---

A boat.

Wood. By 小沢 辰雄. Yoshida, 18th - 19th

century.

--- 0 ---

A demon and the Buddhist divinity Jizo

wrestling on a lotus leaf.

Wood. By 後藤政成. Goto Masayoshi, 18th - 19th

century.

The figures represent evil and good; the

leaf symbolizes the Buddhist church.

Jizo, is the Japanese manifestation of the
Bodhisattva or Buddhist Saint known in San-
skrit as Kṛtigarbha, the "Earth-Womb". He
is worshipped chiefly as a compassionate deity
who helps the souls of the dead.

--- 0 ---

SHELF 18.

A Japanese peddler fallen asleep.

Wood. By 三輪 Miwa, 18th century.

In the box of the peddler are two masks, one of Uzumé and one of a demon, symbolizing respectively good and bad luck (see Shelf 13: A little demon leaning against a mask of Uzumé.

--- o ---

A carp.

Wood. By 正直 Masanao, 18th century (?).

To the Japanese the carp is the symbol of courage and endurance because of its ability to ascend swift rivers regardless of all obstacles. Unlike other fish, when caught and placed on the cutting-board, it becomes perfectly quiet at one touch of the knife, thus teaching the Japanese boy to face death heroically and calmly. Representations of it are everywhere in evidence in Japan on the day of the Boys' Festival, and a carp is sometimes given as a present to a soldier who is preparing to leave for the battlefield.

--- o ---

A Japanese woman and two children traveling on a led horse.

Wood. By 元良齋 Genryōsai, 19th century.

--- o ---

SHELF 18 (Continued).

A monkey with a turtle.

Wood. By 友一 Tomokazu, 18th - 19th century.

--- O ---

Hotel hiding under his bag while a Chinese child hunts for him. (See Shelf 1).

Wood. By 三輪 Miwa, 18th century.

--- O ---

A Kirin.

Wood. By 一貫 Ikkwan, 18th - 19th century.

The Chinese term 鹿其鹿麟 Ch'i-lin (pronounced Kirin in Japanese), denotes one of the 四靈 ssü-ling or four fabulous animals

of China, --- a creature as wise and kindly in spirit as it is strange and terrible in body. Its back is blue and yellow, its throat and abdomen red. It is twelve feet in height, with the body of a deer, the legs of a horse, the head of a dragon and the mane and tail of a lion.

SHALF 18 (Continued).

A monkey with a turtle.

Wood. By 18th - 19th century.

century.

--- 0 ---

Hotel hiding under his bag while a

Chinese child hunts for him. (See Shalf 1).

Wood. By 18th - 19th century.

--- 0 ---

A Kitten.

Wood. By 18th - 19th century.

century.

The Chinese term Ch'i-lin

(pronounced Ki-lin in Japanese), denotes one of

the Ch'i-lin or four fabulous animals

of China. --- a creature as wise and kindly in spirit as it is strange and terrible in body. Its back is blue and yellow, its throat and abdomen red. It is twelve feet in height, with the body of a deer, the legs of a horse, the head of a dragon and the mane and tail of a lion.

SHELF 18 (Continued).

On its shoulders are flame-like appendages signifying its divine origin, and on its head is a horn with a tip of flesh, showing that its ability to fight is tempered by a desire for peace. It is an emblem of perfect goodness, with so light a tread as to make no sound and hurt no living thing.

--- o ---

Fruits of the kind known as "Buddha's Fingers" (*citrus sarcodactylus*).

Amber. 19th century.

--- o ---

Five turtles climbing over each other.

Wood. By 長 — Yoshikazu, 18th - 19th century.

--- o ---

Two turtles, one on the other.

Wood. 18th century.

--- o ---

SHIELD 18 (Continued).

On its shoulders are flame-like appendages
signifying its divine origin, and on its head
is a horn with a tip of flesh, showing that
its ability to fight is tempered by a desire
for peace. It is an emblem of perfect goodness,
with as light a tread as to make no sound and
hurt no living thing.

--- 0 ---

Prints of the kind known as "Buddha's

"Fingers" (Citrus aurantioides).

Amber. 19th century.

--- 0 ---

Five turtles climbing over each other.

Wood. By Yeshikawa, 18th - 19th

century.

--- 0 ---

Two turtles, one on the other.

Wood. 19th century.

--- 0 ---

SHELF 18 (Continued).

A snail on a fungus.

Wood. By 玉桂 Gyokkei, 18th century.

--- o ---

Five rats.

Wood. By 虎溪 Kokei, 18th - 19th century.

--- o ---

Hanasaka-jiji sitting on the stump of a dead tree which he has caused to bloom by means of the magical ashes he carries in his basket.

Wood and ivory. By 壽王 Jugyoku, 19th century.

The story of 花咲爺 Hanasaka-jiji,

--- the "old man who makes flowers bloom," --- is a favorite Japanese fairy tale. Hanasaka-jiji and his wife had a dog of which they were extremely fond, and the three of them lived next door to a very disagreeable neighbor. One day the dog was observed by his master to be sniffing and digging so persistently at a certain spot in the garden, that the old gentleman finally went out to dig there himself and

SHELF 18 (Concluded).

soon, to his great delight, unearthed a large number of valuable coins. These proceedings had been stealthily watched by the envious neighbor who, at a favorable opportunity, seized the dog and dragged it into his own garden, hoping to discover there, with the help of the sagacious animal, an equally rich treasure. But when he dug at a place where the dog sniffed, he turned up nothing but a quantity of evil-smelling rubbish, whereat he became so enraged that he forthwith killed the poor dog and buried it under the roots of a pine tree. When Hanasaka-jiji learned what had happened, he was heart-broken; but that very night the ghost of the dog appeared to him and told him to cut down the pine tree and make of its trunk a rice-mortar which, the ghost said, would magically convert rice into gold. Accordingly the old man did as he was bid and everything happened as the ghost had predicted. As soon, however, as the covetous neighbor heard of it, he begged and besought until he succeeded in borrowing the mortar from the amiable Hanasaka-jiji; but when he saw his rice being changed into mud, instead of gold, the neighbor grew so angry that he broke the mortar in pieces and burned them. Meanwhile the dog's ghost visited Hanasaka-jiji once more, told him what was going on and bade him get from his neighbor the ashes of the rice-mortar which, if scattered upon dead trees, would infallibly cause the lifeless branches to bloom again. Such, indeed, proved to be the case, and Hanasaka-jiji, going about the country with his magical ashes, soon became rich and famous, while his neighbor found in poverty and bitter disappointment the just punishment of his own malicious envy.

SHENK 18 (Continued)

soon, to his great delight, unearthed a large number of valuable coins. These proceedings had been stealthily watched by the envious neighbor who, at a favorable opportunity, seized the dog and dragged it into his own garden, hoping to discover there, with the help of the sagacious animal, an equally rich treasure. But when he dug at a place where the dog sniffed, he turned up nothing but a quantity of evil-smelling rubbish, whereas he became so enraged that he forthwith killed the poor dog and buried it under the roots of a pine tree. When Hanasaka-jiji learned what had happened, he was heart-broken; but that very night the ghost of the dog appeared to him and told him to cut down the pine tree and make of its trunk a rice-mortar which the ghost said, would magically convert rice into gold. Accordingly the old man did as he was bid and everything happened as the ghost had predicted. As soon, however, as the covetous neighbor heard of it, he begged and besought until he succeeded in borrowing the mortar from the amiable Hanasaka-jiji; but when he saw his rice being changed into gold, instead of gold, the neighbor grew so angry that he broke the mortar in pieces and burned them. Meanwhile the dog's ghost visited Hanasaka-jiji once more, told him what was going on and bade him get from his neighbor the ashes of the rice-mortar which, if scattered upon dead trees, would infallibly cause the lifeless branches to bloom again. Such, indeed, proved to be the case, and Hanasaka-jiji, going about the country with his magical ashes, soon became rich and famous, while his neighbor found in poverty and bitter disappointment the just punishment of his own malicious envy.

SHELF 19.

A baby creeping.

Wood. By 正勝 Masakatsu, 19th century (?).

--- o ---

A group of Japanese men preparing mochi.

Wood. By 逸民 Itsumin, 19th century.

餅 Mochi is a kind of dough made by

steaming glutinous rice and pounding it in a mortar until it forms a stiff, smooth paste. It is a very popular food among the Japanese, who learned from the Chinese how to make it. In this carving, one of the men is feeding the fire in a stove on which rests a kettle of boiling water surmounted by a number of trays containing rice; a second figure holds aloft a lump of the rice paste which he has removed from the mortar without the knowledge of the man whose duty it is to pound the paste with a pestle, and the latter individual, still unaware of the theft of the paste, is busily pounding nothing, --- to the huge enjoyment of a fourth person seated beside the stove.

--- o ---

A ram.

Wood. By 虎溪 Kokei, 18th - 19th century.

--- o ---

A baby creeping.

Wood. By E. J. Masakawa, 19th cen-

tury (?)

--- o ---

A group of Japanese men preparing mochi.

Wood. By E. J. Masakawa, 19th century.

Mochi is a kind of dough made by

steaming glutinous rice and pounding it in a mortar until it forms a soft, smooth paste. It is a very popular food among the Japanese, who learned from the Chinese how to make it. In this carving, one of the men is feeding the rice in a stove on which rests a kettle of boiling water surrounded by a number of trays containing rice; a second figure holds aloft a lump of the rice paste which he has removed from the mortar without the knowledge of the man whose duty it is to pound the paste with a pestle, and the latter individual, still unaware of the theft of the paste, is busily pounding nothing; -- to the huge enjoyment of a fourth person seated beside the stove.

--- o ---

A man.

Wood. By E. J. Masakawa, 19th - 18th century.

--- o ---

SHELF 19 (Continued).

The Seven Gods of Good Fortune gathered round a repast consisting of Ebisu's fish; Ebisu himself is dancing.

Wood. By 眼虎 Miniko, early 19th century.

These deities, collectively known in Japan as the 七福神 Shichi-fuku-jin, literally "Seven Good-luck Gods", are individually of great antiquity and of various origins, --- Chinese, Indian and Japanese, Taoist, Brahman, Buddhist and Shintō; but the group as such constitutes a comparatively recent Japanese addition to the Buddhist pantheon, having been invented, so it is said, to explain a dream of the Shōgun (Regent) Iémitsu (1604-1651). The membership of this septet is not invariable, but its usual make-up is as follows: (1) Fuku-rokuju (See Shelf 17). (2) 大黒

Daikoku, is popularly represented as a sturdy, cheerful personage clad, after a bygone Chinese fashion, in a loose jacket belted at the waist, baggy trousers, high boots and a small cap. His skin is sometimes black, like that of his Buddhist prototype. In his right hand he holds a mallet, while with his left he grasps the neck of a sack which is slung over his back and is supposed to be filled with treasures (See Shelf 1: Hotei). He is often shown standing on two bales of rice placed side by side, and is generally accompanied by a rat, because the day set apart as sacred to Daikoku is known

SHRIMP IS (Continued).

The Seven Gods of Good Fortune gathered
round a repast consisting of Edo's fish;
Edo himself is dancing.
Wood. BY E. K. Miniko, early 19th
century.

These deities, collectively known in
Japan as the *Shichi-Fuku-jin*,
literally "Seven Good-luck Gods", are in-
dividually of great antiquity and of various
origins, --- Chinese, Indian and Japanese,
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tively recent Japanese addition to the Bud-
dhist pantheon, having been invented, as it
is said, to explain a dream of the Shogun
(Regent) Iemitsu (1604-1651). The number-
ship of this septet is not inviolable, but
its usual make-up is as follows: (1) *Fortu-*

Fortuna (See Sheet IV). (2) *Fortu-*
Fortuna, is popularly represented as a
sturdy, cheerful personage clad, after a
Byzantine Chinese fashion, in a loose jacket
belted at the waist, baggy trousers, high
boots and a small cap. His skin is some-
times black, like that of his Buddhist pro-
totype. In his right hand he holds a mallet,
while with his left he cradles the neck of
a sack which is slung over his back and is
supposed to be filled with treasures (See
Sheet I: Notes). He is often shown standing
on two piles of rice placed side by side, and
is generally accompanied by a rat, because the
day set apart as sacred to *Fortuna* is known

SHELF 19 (Continued).

in the Japanese calendar as the "day of the Rat". As a purely Buddhist divinity, he is the Japanese form of one of "The Eight Terrible Ones", --- Dharmapāla or "Defenders of the Law", --- his Sanskrit name being Mahākāla, "The Great Black One", an epithet of which the name Daikoku is a translation. Mahākāla is, however, a fierce-looking deity, quite different in everything but complexion from the kindly Japanese God of Good Fortune, and it is possible that the more genial attributes of Daikoku are derived partly from the special form of Mahākāla known in Tibetan Buddhism as Gön kar yi'-ñi nor-bu, "White Protector with the Wish-granting Jewel" (see Shelf 3: A fox with the Sacred Jewel), a God of Wealth; and partly, perhaps, from the Shintō

divinity, 大國主神 Ō-kuni-nushi-no-Kami,

"Master of the Great Land", --- the supposition being that the practice of adopting Shintō deities into the Buddhist pantheon, coupled in this case with a possible confusion between the homonyms Ō-kuni and Dai-koku, may have resulted in a confusion of identities.

(3). 恵比須 Ebisu is commonly represented as

a jovial fisherman, dressed in ancient Japanese costume and usually carrying a fishing pole and

a large red fish known as a 魚周 tai. He is

probably Japanese in origin, being the popular

form of the Shintō divinity 蛭子命 Hiruko-

no-Mikoto, son of 伊弉諾尊 Izanagi-no-Mikoto

and 伊弉冊尊 Izanami-no-Mikoto, the creators

of Japan; but he is also supposed to be the son

SHELF 19 (Continued).

of Daikoku. (4). Hotei (see Shelf 1). (5).

毘沙門天 Bishamon-ten is represented as

a fierce-looking individual dressed in armor and generally carrying a small shrine in his left hand and a spear in his right. As a Buddhist deity he corresponds to the Brahmanic Kuvera (Vaiśravaṇa) who, as a God of Wealth, is one of the Dharmapāla and, as Guardian of the North, is one of the four Lokapāla or Guardians of the Cardinal Points. As one of the Seven Gods of Good Fortune, however, he seems to combine the functions of his Dharmapāla form with the appearance of his Lokapāla form. /n

(6). 弁天 Benten, as she is popularly called,

is shown among her six male colleagues in the guise of a charming lady playing, or simply

carrying, a 琵琶 biwa, --- the Japanese four-stringed lute. In Japanese Buddhism she is

properly known as 大弁天 Dai Benzai-ten and

corresponds to the Brahmanic Goddess of Arts and Sciences, Sarasvatī, who is worshipped by Buddhists as well as by Brahmans and is the śakti or female energy of the two deities Brahmā

and Mañjuśrī. (7). 壽老人, Jurō-jin, liter-

ally "Old Man of Longevity", is depicted as a tall, serious-looking, bearded man dressed in flowing Chinese robes and carrying sometimes a Chinese fan, sometimes a staff and a scroll of writing. He is frequently accompanied by a stork or a deer, both emblematic of long life. In the popular mind his name and attributes are interchangeable with those of Fukurokuju (see Shelf 17), and although the two Gods appear together as members of the Seven Gods of Good

SHIEL 19 (Continued).

of Baikoku. (4). Hotel (see Shiel 1). (5).

Shiamen-ten is represented as

a fierce-looking individual dressed in armor and generally carrying a small shrine in his left hand and a spear in his right. As a Buddhist deity he corresponds to the Brahmanic Kaveri (Vaisrvari) who, as a god of wealth, is one of the Dharmapala and, as Guardian of the North, is one of the four Lokapala or Guardians of the Cardinal Points. As one of the Seven Gods of Good Fortune, however, he seems to combine the functions of his Dharmapala form with the appearance of his Lokapala form.

(6). Bonten, as she is popularly called,

is shown among her six male colleagues in the guise of a charming lady playing, or simply carrying, a biwa. --- the Japanese four-

stringed lute. In Japanese Buddhism she is properly known as Dai Benzaiten and

corresponds to the Brahmanic Goddess of Arts and Sciences, Sarasvati, who is worshipped by Buddhists as well as by Brahmans and in the Shakti or female energy of the two deities Brahman

and Matsujiri. (7). Juro-jin, Jitar-

ally "Old Man of Longevity", is depicted as a tall, serious-looking, bearded man dressed in flowing Chinese robes and carrying sometimes a Chinese fan, sometimes a staff and a scroll of writing. He is frequently accompanied by a stork or a deer, both emblematic of long life. In the popular mind his name and attributes are interchangeable with those of Fukurokuju (see Shiel 17), and although the two Gods appear together as members of the Seven Gods of Good

SHELF 19 (Continued).

Fortune, it is probable that they are merely diverse forms of a single Chinese original.

吉祥天 Kichijō-ten, "Goddess of Good Omen",

is represented as a beautiful woman holding a Sacred Jewel, symbolic of divine abundance, and is occasionally shown among the Seven Gods of Good Fortune in place of Jurō-jin. She is the Japanese Buddhist form of Lakṣmī, the Hindu Goddess of Love and Beauty.

--- o ---

One of the Ni-ō sitting in a straw sandal.

Wood. By 直雪 Naoyuki, 18th century.

The Japanese term 二王 Ni-ō, "Two Kings",

is popularly applied to two ferocious-looking guardian deities whose images, sometimes of gigantic size, stand enshrined at either side of the gateways to Buddhist temples. In Japanese Buddhism they are more properly called

金剛力士 Kongō-rikishi, and are a dual re-

n / presentation of the deity known in Sanskrit as Vajrapāṇi, the "Thunderbolt-bearer", whose characteristic symbol is the vajra (see Shelf 23: A demon astride of a five-pointed vajra). Huge sandals often served as offerings to the Ni-ō, --- a practice which may have been suggested by the fact that the name "kongō" is likewise applied to a kind of straw sandal.

--- o ---

CHIEF 10 (Continued).

Fortuna, it is probable that they are merely
diverse forms of a single Chinese original.

吉祥天, Nichijō-ten, "Goddess of Good Omen",

is represented as a beautiful woman holding a
Sacred Jewel, symbol of divine abundance, and
is occasionally shown with the Seven Gods of
Good Fortune in place of Jūhō-jin. She is the
Japanese Buddhist form of Lakshmi, the Hindu God-
dess of Love and Beauty.

--- 0 ---

One of the Niō sitting in a cross position.

Wood. By 吉祥天, Nichijō-ten, 18th century.

The Japanese term, 二王, Niō, "Two Kings",

is popularly applied to two ferocious-looking
Guardian deities whose names, sometimes of
gigantic size, stand enshrined at either side
of the gateway to Buddhist temples. In Japan
see Buddhist they are more properly called

金剛力士 Kongo-rishiki, and are a dual re-

presentation of the deity known in Sanskrit as
Vajrapāṇi, the "Thunderbolt-bearer", whose char-
acteristic symbol is the vajra (see Shells 23).
A demon outside of a five-pointed star. These
symbols often served as offerings to the Niō,
--- a practice which may have been suggested by
the fact that the name "Kongo" is likewise ap-
plied to a kind of silver symbol.

--- 0 ---

SHELF 19 (Continued).

A Samurai's servant nursing his leg on which a blister has been produced as a counter-irritant to rheumatism.

Wood. 18th century.

士 Samurai is the term used to designate members of the ancient military class of Japan. The servant is recognizable by his dress. Blisters of the kind suggested in this carving are produced by allowing a small quantity of a vegetable fibre called moxa to smoulder on the bare skin.

--- o ---

A blind Japanese, with a large bundle on his back, adjusting his sandal.

Wood. By 樂民 Rakumin, 18th - 19th century.

--- o ---

A frog on a broken roof-tile.

Wood. By 亮長 Sukenaga, 19th century.

--- o ---

A rat; under one of his fore-paws is a piece such as is used in the game of shōgi.

Wood. By 一貞 Ikkwan, 18th - 19th century.

SHIRI 19 (Continued).

A Samurai's servant musing his leg on which a blister has been produced as a common-variant to rheumatism.

Wood. 18th century.

1. Samurai is the term used to designate

members of the ancient military class of Japan. The servant is recognizable by his dress. Blind-ness of the kind suggested in this carving is produced by allowing a small quantity of a vegetable fibre called moss to smoulder on the bare skin.

--- 0 ---

A blind Japanese, with a large bundle on

his back, adjusting his sandals.

Wood. By 長谷川 善長, 18th - 19th

century.

--- 0 ---

A frog on a broken rock-ledge.

Wood. By 長谷川 善長, 18th century.

--- 0 ---

A rat; under one of his fore-paws is a

piece such as is used in the game of shogi.

Wood. By 長谷川 善長, 18th - 19th

century.

SHELF 19 (Concluded).

The Chinese 象棋 hsiang-ch'i or "elephant

game" is called shōgi in Japan where, in a somewhat altered form, it is very popular. In China it is played by two persons on a board bisected by a narrow division called the "river", on either side of which are five rows of eight squares each. Sixteen pieces, inscribed with their respective ranks and endowed with corresponding powers, are used by each player and are disposed on the intersections of the dividing lines by which the board is traversed. The Japanese version of the game dispenses with the "river" and requires a board containing 9 x 9, or 81, squares; moreover, the number of pieces provided for each player is twenty, instead of sixteen, and these are placed in the squares instead of on the dividing lines. The piece shown

in this netsuké is a 桂馬 Keima or "Horse"

which moves like the Knight in our game of chess. There are, indeed, many reasons for believing that hsiang-ch'i and chess may have a common origin.

--- o ---

Three turtles.

Wood. By 光珉 Kōmin, 18th century.

--- o ---

SHIRI 10 (Continued).

The Chinese Shir Shir Shir or "element

"game" is called Shir in Japan where, in a somewhat altered form, it is very popular. In this it is played by two persons on a board divided by a narrow division called the "river", on either side of which are five rows of eight squares each. Fifteen pieces, marked with their respective ranks and numbered with corresponding powers, are used by each player and are disposed on the intersections of the dividing lines by which the board is traversed. The Japanese variation of the game consists of a 9x9 or "river" and requires a board containing 9x9 or 81 squares; moreover, the number of pieces used for each player is twenty, instead of sixteen, and these are placed in the squares instead of on the dividing lines. The piece shown

in this picture is a Shir Shir or "Horse"

which moves like the knight in our game of chess. There are, indeed, many reasons for believing that Shir Shir and chess may have a common origin.

Three turtles.

Wood. 57 光武 18th century.

SHELF 20.

A hare in a boat.

Wood. By 壽王 Jugyoku, 19th century.

The hare is a familiar figure in Japanese folklore and, unlike the sinister badger and fox, is represented as a friendly animal. This carving suggests an episode in one of the best known fairy stories. A hare, who was on friendly terms with an old woodcutter, promised to avenge the death of the woodcutter's wife who had been brutally murdered by a badger. After several encounters in which the badger was successfully outwitted and tormented, the hare was one day building a boat by the riverside, when the badger came along and began to construct another boat for himself out of the soft clay which was plentiful thereabout. The two craft were, however, no sooner launched with their respective occupants, than the clay boat went to pieces in the water; whereupon the hare finished the wicked badger with a few blows of his oar, thus fulfilling his promise to the grateful woodcutter.

--- O ---

A leather pouch attached to a netsuké in the form of a mask of Okina (See Shelf 3: A Japanese Sambasō dancer).

Netsuké, wood. By 出自右満 Demé Sukemitsu, 18th century.

--- O ---

A hare in a boat.

Wood. By 木. Japanese, 19th century.

The hare is a familiar figure in Japanese folklore and, unlike the sinister badger and fox, is represented as a friendly animal. This carving suggests an episode in one of the best-known fairy stories. A hare, who was an friend-ly friend with an old woodcutter, promised to avenge the death of the woodcutter's wife who had been brutally murdered by a badger. After several encounters in which the hare was suc-cessfully outwitted and tormented, the hare was one day building a boat on the riverbank, when the badger came along and began to construct another boat for himself out of the next day's wood. The two boats were, however, no sooner launched with their respective occupants, than the day boat went to pieces in the water; whereupon the hare finished the wicked badger with a few blows of his ear, thus fulfilling his promise to the grateful woodcutter.

A leather pouch attached to a nettle in the form of a mask of Oni (See Shuif 2: A Japanese Samband dancer).

Nettle, wood. By 木. Japanese, 19th century.

SHELF 20 (Continued).

An orange cut open and showing two Chinese sages playing at go.

Ivory. 19th century.

The Chinese 圍棋 wei-ch'i, the "surrounding game", --- a sort of war game, --- is called 碁 i-go, or simply go, in Japan

whither it was brought from China during the tenth century of our era. It is played by two persons on a board ruled off into 18 x 18, or 324, squares. Each player is provided with 181 black or 180 white checkers which he endeavors to lay down on the 361 intersections of the dividing lines so as to surround and capture territory. In actual practice the game is extremely complicated, and the ability to play it is regarded by the Chinese and Japanese as one of the Four Accomplishments, the other three being painting, writing and music.

--- o ---

A marmot with grapes.

Wood. By 一珉 Ichimin, 18th century.

--- o ---

A pile of turtles.

Wood. By 忠利 Tadatoshi, 18th - 19th century.

--- o ---

SHUJI 20 (Continued).

An orange cut open and showing two Chinese

pieces playing at go.

Ivory. 19th century.

The Chinese Go (Wei-chi), the "sur-

rounding game", --- a sort of "go", --- is

called Go (Wei-chi), or simply Go , in Japan.

Whether it was brought from China during the
tenth century of our era, or is played by two
persons on a board ruled off into 10 x 10, or
12 x 12 squares. Each player is provided with
181 black or 180 white stones which he en-
deavors to lay down on the 361 intersections of
the dividing lines so as to surround and capture
territory. In actual practice the game is ex-
tremely complicated, and the ability to play it
is regarded by the Chinese and Japanese as one
of the four accomplishments, the other three
being painting, writing and music.

--- 0 ---

A match with stones.

Wood. By Go (Wei-chi), 18th century.

--- 0 ---

A rule of Go.

Wood. By Go (Wei-chi), 18th - 19th

century.

--- 0 ---

SHELF 20 (Continued).

A Japanese woodcutter with a gourd and
a tobacco pipe.

Wood. By 周光 Shūkō, 18th - 19th century.

--- o ---

A dried fish (See Shelf 6).

Bamboo root, stained. 18th century.

--- o ---

Two toads, a snake and a slug crawling
over a pair of old sandals.

Wood. 18th century.

The snake, toad and slug are considered
in Japan as a series of enemies, the snake
having power over the toad, the toad in turn
having power over the slug and the slug over
the snake.

--- o ---

Mushrooms; on the cap of the largest is
a slug.

Wood. Early 19th century.

--- o ---

CHINA (Continued).

A Japanese woodblock with a round and

a tobacco pipe.

Wood. By [unclear] 18th century.

--- O ---

A dried fish (see illustration).

Bamboo root, stained. 18th century.

--- O ---

Two torii, a bridge and a stone standing

over a pair of old sandals.

Wood. 18th century.

The cedar, sand and ring are connected
in Japan as a series of objects, the cedar
having power over the sand, the sand in turn
having power over the ring and the ring over
the cedar.

--- O ---

Washroom on the top of the island in

a ship.

Wood. Early 18th century.

--- O ---

SHELF 20 (Concluded).

A rat gnawing at a paste-brush.

Wood. 19th century.

SHELF 21.

An inrō decorated with reliefs of a Hō-ō, clouds, leaves, etc; a netsuké representing a quail pecking at a head of millet.

Inrō, wood. By 樵山 Shōzan, middle 19th century. Netsuké, wood. By 山一佐 Yama-Issa, 19th century.

The Chinese term 鳳凰 Fêng-huang, --- pronounced Hō-ō in Japanese, --- is usually translated "Phoenix" and denotes a mythical bird which is included among the (四) 靈 ssu- / ũ

ling or four fabulous animals of China. Strictly speaking, Fêng is the male and Huang is the female, but the creature as commonly represented, without distinction of sex, resembles both a peacock and a cock pheasant, having gorgeous plumage with long, flowing tail-feathers. It is said to appear only during the reigns of beneficent rulers, and is emblematic of happy marriages and general well-being.

SHIRAZ 20 (Continued).

A red painting at a paste-brush.
Wood. 19th century.

SHIRAZ 21.

An ink decorated with relief of a Hsiao-
chou, leaves, etc; a painting representing a
quail looking at a head of millet.
Ink, wood. By the artist, middle 19th
century. Wood. By the artist, 19th
century.

The Chinese term for the
pronounced Hsiao in Japanese, --- is usually
translated "Phoenix" and denotes a mythical
bird which is included among the
five or four fabulous animals of China.
Strictly speaking, the Hsiao is the male and Hsiao
is the female, but the creature is commonly
represented without distinction of sex, re-
sembling both a peacock and a cock pheasant,
having gorgeous plumage with long, flowing tail-
feathers. It is said to appear only during the
reign of benevolent rulers, and is emblematic
of happy marriage and general well-being.

SHELF 21 (Concluded).

An inrō in the shape of a turtle; a netsuké representing a cock on a drum.

Inrō, wood. Middle 19th century. Netsuké wood. By 正 — Masakazu, early 19th century.

The netsuké is intended to suggest a well-known story of the famous Emperor 堯 Yao,

who is said to have ascended the throne of China in the year 2357 B. C. This enlightened monarch caused a drum to be placed in front of his palace gate, with the announcement that whoever had any complaint to make to the sovereign should come to the gate and beat upon the drum, thereby attracting the Emperor's attention. So wisely, however, did this ruler govern his people, that none ever came to enter a complaint, and in the course of time the fowls went to roost on the silent drum.

--- o ---

SHELF 22.

A monkey polishing a huge chestnut.

Wood. By 友 — Tomotada, 18th century.

--- o ---

A seated figure of a court menial in char-

SHILL 21 (Continued)

An in in the shape of a turtle; a
network representing a cock on a drum.
In 3, wood. Middle 19th century. Network
wood. By 11 - network, early 19th century.
The network is intended to suggest a veil.

known story of the famous paper
who is said to have received the figure of
China in the year 1837 B. C. This enlightened
monarch caused a drum to be placed in front of
his palace gate, with the announcement that
whoever had any complaint to make to the govern-
ment should come to the gate and beat upon the
drum. Thereby attracting the Emperor's atten-
tion. So wisely, however, did this ruler govern
his people, that none ever came to enter a com-
plaint, and in the course of time the ruler went
to rest on his silent drum.

SHILL 22

A monkey polishing a huge chestnut.
Wood. By 11 - network, 18th century.

A seated figure of a court official in char-

SHELF 22 (Concluded).

acteristic clothing.

Ivory. By 秀親 Hidechika, 18th - 19th century.

--- o ---

SHELF 23.

A demon astride of a five-pointed vajra.

Wood. 18th century.

The Sanskrit word vajra literally means "the hard" or "mighty" or "indestructible", and hence "thunderbolt", --- especially that launched by the Brahmanical God Indra. In Buddhism it includes the idea of Truth and of Wisdom, --- the one indestructible, the other destructive of ignorance, --- and is embodied for purposes of representation in the form of a symmetrically designed metal --- rarely wooden --- implement with from one to five points at either end. It is the special symbol of several Buddhist divinities and is used also in Buddhist ritual.

--- o ---

A Japanese man pouring saké from a gourd into a small bowl. (See Shelf 5: A Japanese pot-boy with three bottles of saké).

Ivory. By 光昌 Mitsumasa, 19th century.

--- o ---

SHARP 22 (Continued).

ecclesiastic clothing.

Ivory. By  H. H. H. 18th - 19th

century.

--- C ---

SHARP 23.

A damask article of a five-pointed vajra.

Wood. 18th century.

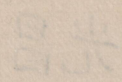
The Sanskrit word vajra literally means "the hard" or "mighty" or "indestructible", and hence "thunderbolt". -- especially that launched by the Brahminical God Indra. In Buddhism it indicates the idea of truth and of wisdom. -- the one indestructible, the other destructive of ignorance; -- and is embodied for purposes of representation in the form of a symmetrical diamond-shaped metal -- rarely wooden -- implement with from one to five points at either end. It is the special symbol of several Buddhist divinities and is used also in Buddhist ritual.

--- C ---

A Japanese man pouring sake from a gourd in-

to a small bowl. (See Sharp 5: A Japanese pot-

boy with three bottles of sake).

Ivory. By  H. H. H. 18th century.

--- C ---

SHELF 23 (Concluded).

A Kappa with his foot caught between the valves of a clam.

Wood. By 亮忠 Suketada, 18th century.

The fierce, amphibious goblin known in Japan as 河童 Kappa or 川太郎 Kawatarō, "River-child", is doubtless related to, --- if not derived from --- the fabulous 水虎

Shui-hu, or "Water tiger" of China. In Japanese legend the creature is described as looking like an ugly, long-haired boy, covered with scales and having in the top of his head a cup-like depression filled with a watery fluid from which he derives his strength. A Kappa will attack and devour human beings, but an easy means of defence lies in politeness; for this goblin, though ferocious, is incurably courteous, and, in his efforts to equal the low bows of his intended victim, will end by spilling the life-fluid from the crown of his head, thus losing all his power to do harm.

--- o ---

SHELF 24.

A Japanese comic dancer.

Wood. Early 19th century.

--- o ---

SHELF 24 (Concluded).

A Japanese man balancing a huge gourd on his shoulder.

Wood. 18th century.

--- o ---

SHELF 25.

Tiger and cub.

Wood. By 正直 Masanao, late 18th century.

--- o ---

A pile of fresh-water mussels.

Wood. By 左里 Sari, 18th century.

--- o ---

SHELF 26.

A monkey biting a persimmon (See Shelf 6: Monkeys and a crab).

Wood. By 友一 Tomokazu, 18th - 19th century.

--- o ---

SHUTE 24 (Continued).

A Japanese man balancing a large sword on

his shoulder.

Wood. 18th century.

--- 0 ---

SHUTE 25.

Tiger and cat.

Wood. By T. H. Hearn, late 18th century.

--- 0 ---

A pile of fresh-water mussels.

Wood. By A. E. Earl, 18th century.

--- 0 ---

SHUTE 26.

A monkey sitting on a perch (see SHUTE 21)

Monkeys and a crab).

Wood. By T. Tomokazu, 18th - 19th

century.

--- 0 ---

SHELF 26 (Concluded).

Chinese children playing with an elephant.

Ivory. By 政廣 Masahiro, 19th century.

--- o ---

A rabbit with medlars.

Ivory. By 岡友 Okatomo, 18th - 19th century.

The medlar is a fruit related to the crab-apple, and is indigenous to Asia.

--- o ---

SHELF 27.

A lion mask (See Shelf 16).

Wood. By 舟民 Shūmin, 18th - 19th century.

--- o ---

Lions and crysanthemums (See Shelf 15).

Agate. 19th century.

--- o ---

SHILL 20 (Continued).

Chinese children playing with an elephant.
Ivory. By [unclear] [unclear], 18th century.

--- 0 ---

A rabbit with medicine.
Ivory. By [unclear] [unclear], 18th - 19th

century.

The medlar is a fruit related to the crab-
apple, and is indigenous to Asia.

--- 0 ---

SHILL 21

A lion mask (see shell 18).
Wood. By [unclear] [unclear], 18th - 19th

century.

--- 0 ---

Lions and cyranthropes (see shell 18).
Agate. 18th century.

--- 0 ---

SHELF 27 (Concluded).

A rat biting a ginkgo nut.

Ivory. By 岡友 Okatomo, 18th - 19th century.

The ginkgo tree (Ginkgo biloba, of the Yew suborder of Coniferae) has a fan-shaped leaf and a fruit which is poisonous when eaten raw. It is indigenous to Asia.

--- o ---

SHELF 28.

A wooden inrō decorated with a dragon in high relief; a netsuké representing a boy on a water-buffalo.

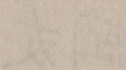
Netsuké, jade. Chinese, 19th century.

For dragon, see Shelf 2: The Rakan Hantaka Sonja..... etc.

Water-buffaloes are the domestic cattle of China.

SHIELD 27 (Continued).

A rat biting a snake's hind.

Ivory. BY  GRAYSON, 1825 - 1826

century.

The snake tree (Ginkgo biloba, of the Yew
suborder of Coniferae) has a fan-shaped leaf and
a fruit which is poisonous when eaten raw. It
is indigenous to Asia.

--- 0 ---

SHIELD 28.

A wooden land decorated with a dragon in
high relief; a petasus representing a boy on a
water-buffalo.

Nepal, Jade, Chinese, 19th century.

For dragon, see Shield 21: The Rakan Nepal
Sung... etc.

Water-buffaloes are the domestic cattle of
China.